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The U. S. Essay Catalog

For

Adhesive Postage Stamps

By

CLARENCE W. BRAZER



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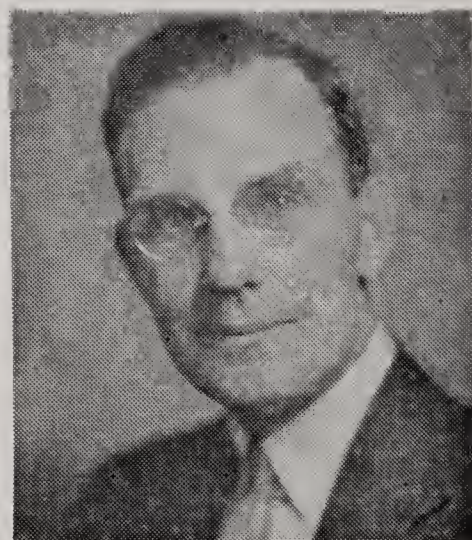
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Four Re-entered Plates of the U. S. 1861-66 Issues

By Karl Burroughs

EDITORIAL NOTE—This scholarly article clearly demonstrates the great value of studying proofs to locate plate positions and varieties which may be found upon stamps, as large blocks of India paper plate proofs are still available. Having been proofed before the plate was worn by use, many light plate marks are visible on proofs that may only be found on early printings of the stamps. Any variations from die proofs generally indicate plate varieties.

The 15 cents stamp of 1866 was the first postage stamp of this denomination issued by the United States and it was also the first stamp with a portrait of Abraham Lincoln. The following comment on the issue of this stamp has been found in the newspapers of that time.

The *Boston Post*, April 10, 1866.

"Washington, April 9, 1866."

"Postmaster General Dennison is having printed a postage stamp of the 15 cents denomination which will soon be ready for issue. A stamp of this price, it was found was greatly needed for the payment of postage on $\frac{1}{4}$ oz. letters for France. On the face of the stamp is a finely executed portrait of Abraham Lincoln."

The *New York Weekly Times*, April 14, 1866.

"The Postmaster General will soon issue a postage stamp of the denomination of 15 cents. It will bear the likeness of Abraham Lincoln and will be convenient in paying foreign postage."

No press notice giving the actual date of issue has been seen.

Le Timbre Poste, May, 1866 states that the publisher, Moens, has received proofs of the new 15 cents U. S. stamp. Evidently the stamp had not been issued in April else Moens would have had stamps as well as proofs. The September number of *Le Timbre Poste* notes the issue of the stamp as early in June.

Le Timbrophile, June 15, 1866 states that the unused stamps have been received and offers used 15 cents stamps for sale. These foreign notices about the issue of the stamp make it seem probable that the stamp may have been distributed to post offices in the latter part of May, 1866.

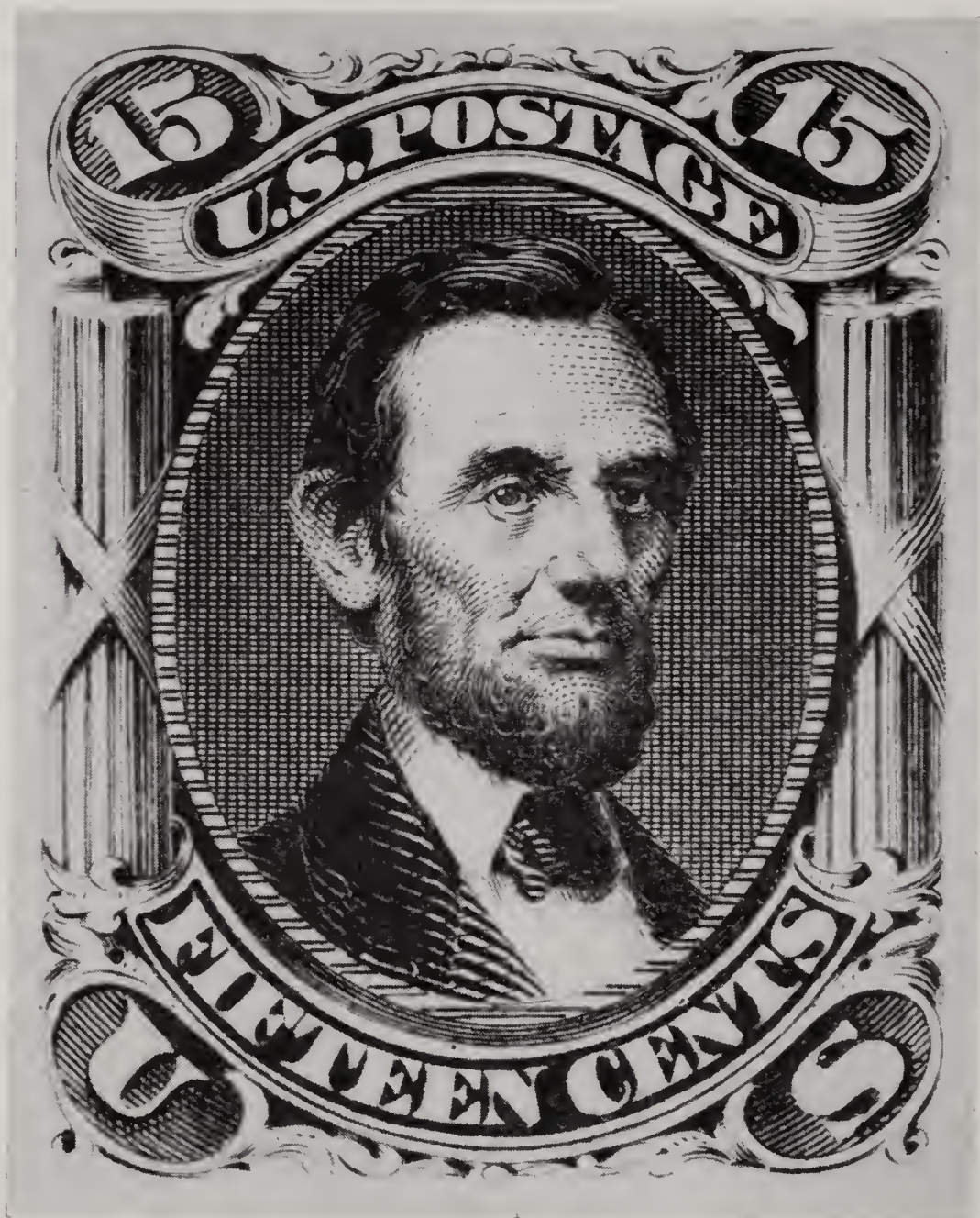
John N. Luff and *Scott's U. S. Catalogue* give April 15, 1866 as the date of issue. Mr. Joseph B. Leavy and the Post Office Department pamphlet "*A Description of United States Postage Stamps and Postal Cards*," note the date of issue as June 17, 1866. In 1866 both of these dates came on Sunday, so it is improbable that the stamp was on sale to the public on either of these days.

The stated purpose for the issue of a 15 cents denomination for use on foreign mail is borne out by covers now extant. The purpose of this article is to show that the minor double transfers found on the stamps with the 9 x 13 mm. grill are the result of the re-entry of Plate No. 41, the plate from which all 15 cents 1866-1867 stamps were printed, also to attempt an explanation for the occasion for re-entering this plate and the plates of the 5, 12 and 24 cents denominations of the 1861 issue. Re-entry of Plate No. 41 was ascertained by comparison of overlapping proof blocks and by matching stamps against known proof positions. The total number of these stamps issued with and without grill was 4,675,660.

On die proofs the design measures $19\frac{3}{4}$ x 25 mm. The die block layouts were not completely removed, so stamps have some or all of the following marks which are not parts of the design.

Four dots at the left of the design and two dots at the right. Traces of a horizontal line cross the bottom frame line near its centre.

Traces of vertical lines in both upper corners. A scratch in the top frame over the "A" of "POSTAGE." Another scratch in the left serif of the "T" of "FIFTEEN."

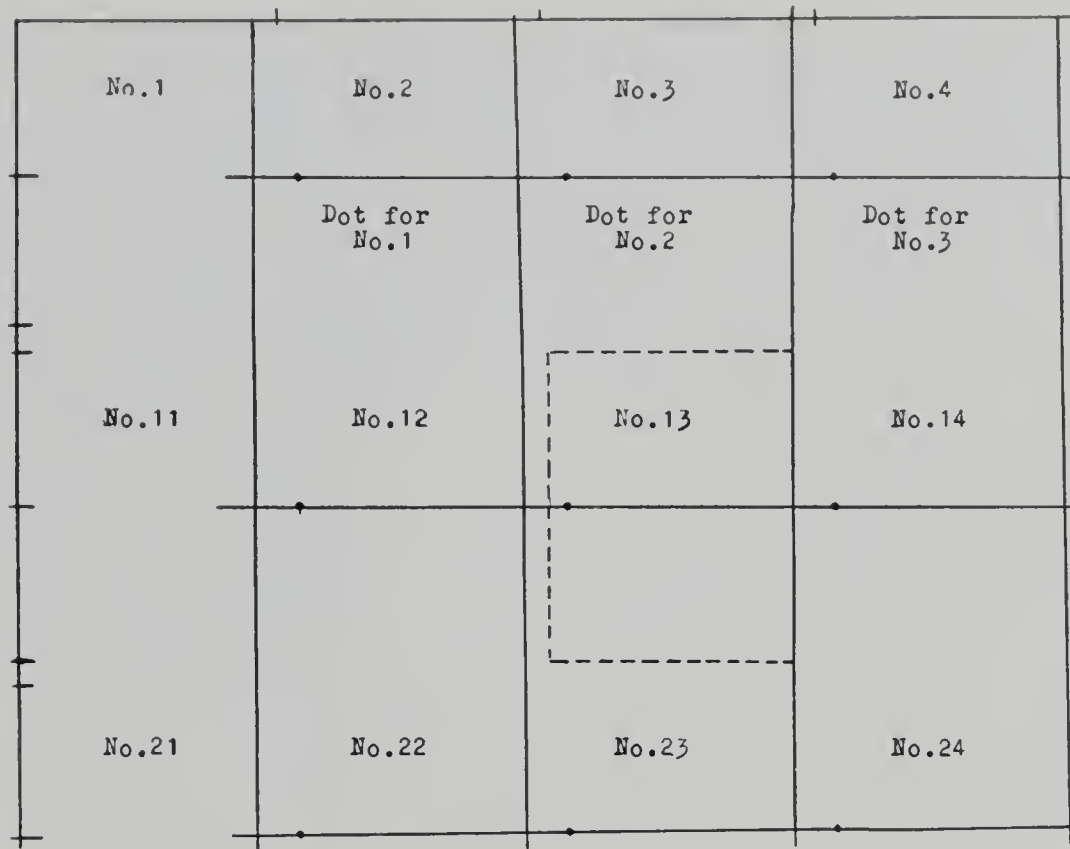


Die Proof

Some of these marks continued to show as late as 1875 when the plate was used by the National Bank Note Co., to print the re-issue stamps. Such marks should not be confused with plate marks.

The 15 cents Plate No. 41 had two panes of 100 subjects each. Each pane had an imprint and number in the bottom margin also imprints at the top and on one side. The panes are spaced about 5 mm. apart. The proof blocks seen by the writer were cut along the vertical centre line of the sheet so that the exact manner in which this line was drawn on the plate could not be determined. Proof blocks show two heavy, short, vertical lines in the centre of the plate. The upper line begins 9 mm. or more above the top row and extends down 52 mm. ending about opposite the lower edge of the numerals tablet of No. 11 R. The lower vertical line begins at a dot 12 mm. below the bottom row and extends upward past the tenth row positions an unknown distance. As printed on the proof blocks these two lines are not joined, in fact it seems as if this method of laying out a plate did not require that a complete centre line be drawn. The 90 cents, 1861, Plate No. 18 had a layout like the 15 cents Plate No. 41 and on Plate No. 18 the two heavy vertical lines at the centre are not joined.

The 15 cents Plate No. 41 was laid out in rectangles to locate the guide dots and to check the vertical alignment. The arrangement is partially shown in the sketch Fig. 1. Each pane had ten vertical lines located just to the right of the right frame lines of each vertical row and the left pane had a vertical line along the left side of the first vertical row. There were twelve horizontal lines; one along the upper edge of the top row; one along the lower edge of the bottom row and ten horizontal centre lines, one for each



Layout Method for Plate No. 41, 15 Cents, 1866

Position No. 13 is outlined by dotted lines.

horizontal row of stamps. These horizontal lines started from dots, close to the design, in the left margin of the plate and extended almost to the dashes at the right of the plate as shown in Fig. 1. These minute dots at the centre of the design in the right margin serve to identify some stamps as from the tenth vertical row of the right pane. All layout lines save the two vertical central lines were fine, light, spiderweb lines with one or both ends as heavy dashes 2-3 mm. long. The rectangles formed by this system of layout lines except for the marginal rectangles, are about 22 x 27 mm. Each of the non-marginal rectangles contains the lower half of a stamp, the upper half of the stamp next below, the gutter between them and the gutter to the left of the areas noted. In addition to the layout as shown in Fig. 1 the vertical line at the left of the sheet and the horizontal line at the bottom of the plate have numerous dots, or dots and dashes which seem mostly to have been due to inaccurate spacing measurements.

Plate No. 41 Early was entered with a transfer roll having one relief and there are guide dots on all positions except those in the first vertical rows of each pane. The guide dot is on or close to one of the bands of the left fasces bundle, the dots are on or tangent to the horizontal centre line so there is but little vertical variation in the positions on the plate. The horizontal distance between dots on the left pane varies from 22 to 22.4 mm. while the right pane has a more regular spacing close to 22 mm. The original entry of the plate was well executed without doubling any of the guide dots and the lines are sharp with clean cut edges. The position No. 52 L has a deep scratch beneath the "N" of "FIFTEEN" that extends .5 mm. into the lower margin of that stamp.

The plate went to press with the gutters between the stamps in the vertical rows partially cleaned while the gutters between the stamps in the horizontal rows were hardly burnished at all leaving the vertical layout lines about as they were drawn on the plate. The dots and short lines on the marginal pane positions were not removed. Stamps from many of the positions on the plate show some of these layout marks. In short both the die and the plate were used in a messy condition.

Plate proofs in black and in blue are found on India paper which correspond to this original condition of the plate. Stamps without grill and those with the 11 x 13 mm. grill were printed from the plate in this early state. With use of the plate the fine

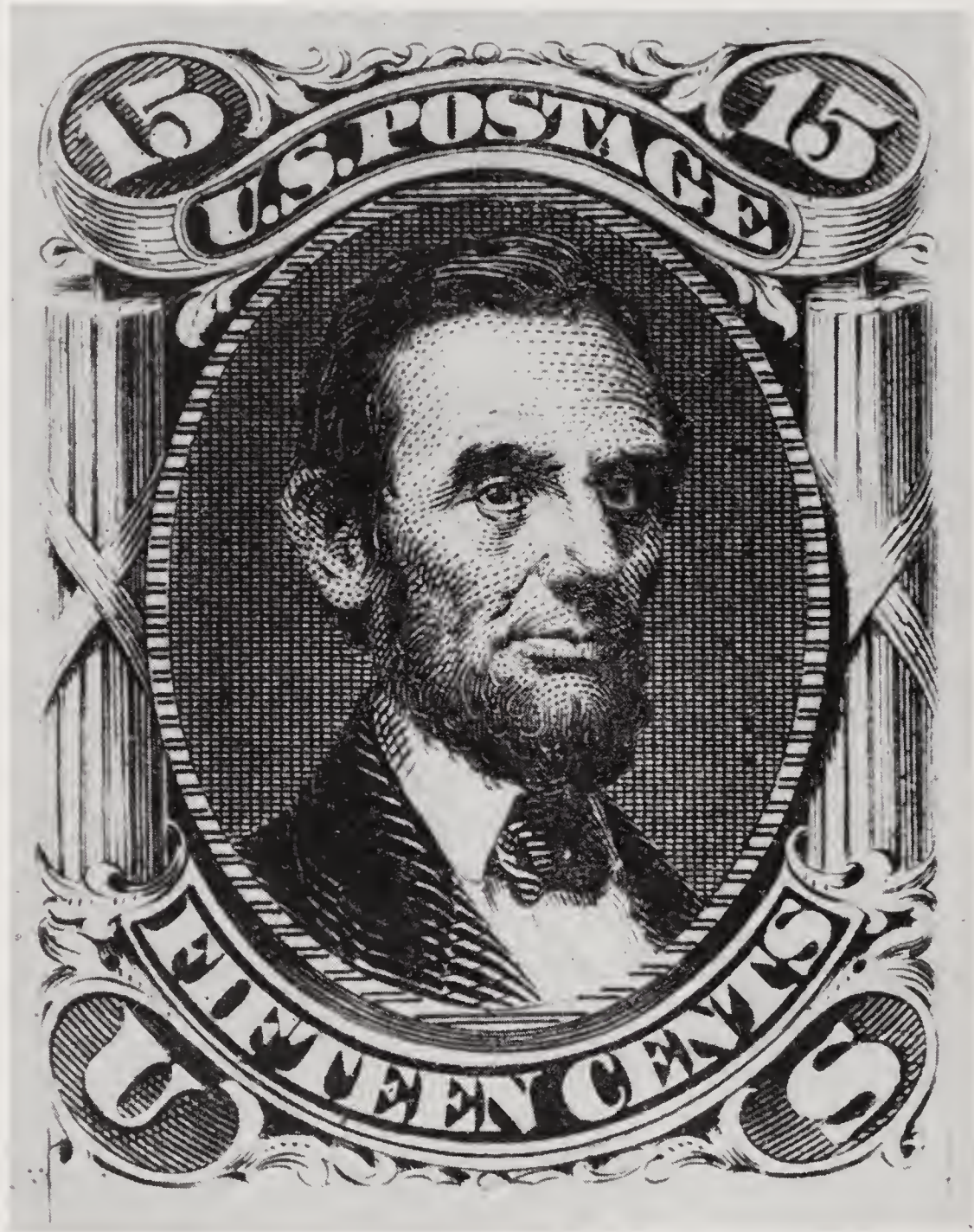


Plate Position No. 95L, Early Plate No. 41

layout lines became thin and on some positions they were worn off. The engraved lines of the design do not have much reduction on stamps from 1868 printings nor did any marginal blurs develop such as might have been caused by rust spots on the plate.

The Re-entered 15 cents Plate No. 41

Some of the 9 x 13 mm. grill stamps have the top, bottom or both top and bottom frame lines doubled. One such re-entry is listed in *Scott's U. S. Catalogue* as a double transfer. These re-entered stamps are from Plate No. 41 late.

At some time probably late in 1868 the plate was thoroughly burnished removing most of the scratches, plate layout lines and on some positions part of the die block layout lines. The plate was extensively re-entered, probably all positions were re-entered. Proof blocks on India paper exist from both states of the plate for positions 51L to 100L and from the late state of the plate for positions 1R to 100R. These blocks together with some stamps that match positions on one or the other state of the plate prove that Plate No. 41 was re-entered. Some of the 9 x 13 mm. grilled stamps, the re-issue stamps and the cardboard proofs were printed from the plate in its late state.

The plate was re-entered with the original transfer roll, or one exactly like it, but it is doubtful if a guide point was attached to the transfer roll used for the re-entry. The guide dots on the late state proofs are a bit less prominent than on the early state proofs and the dot disappeared on position No. 77L late. All of the doubled lines are frame

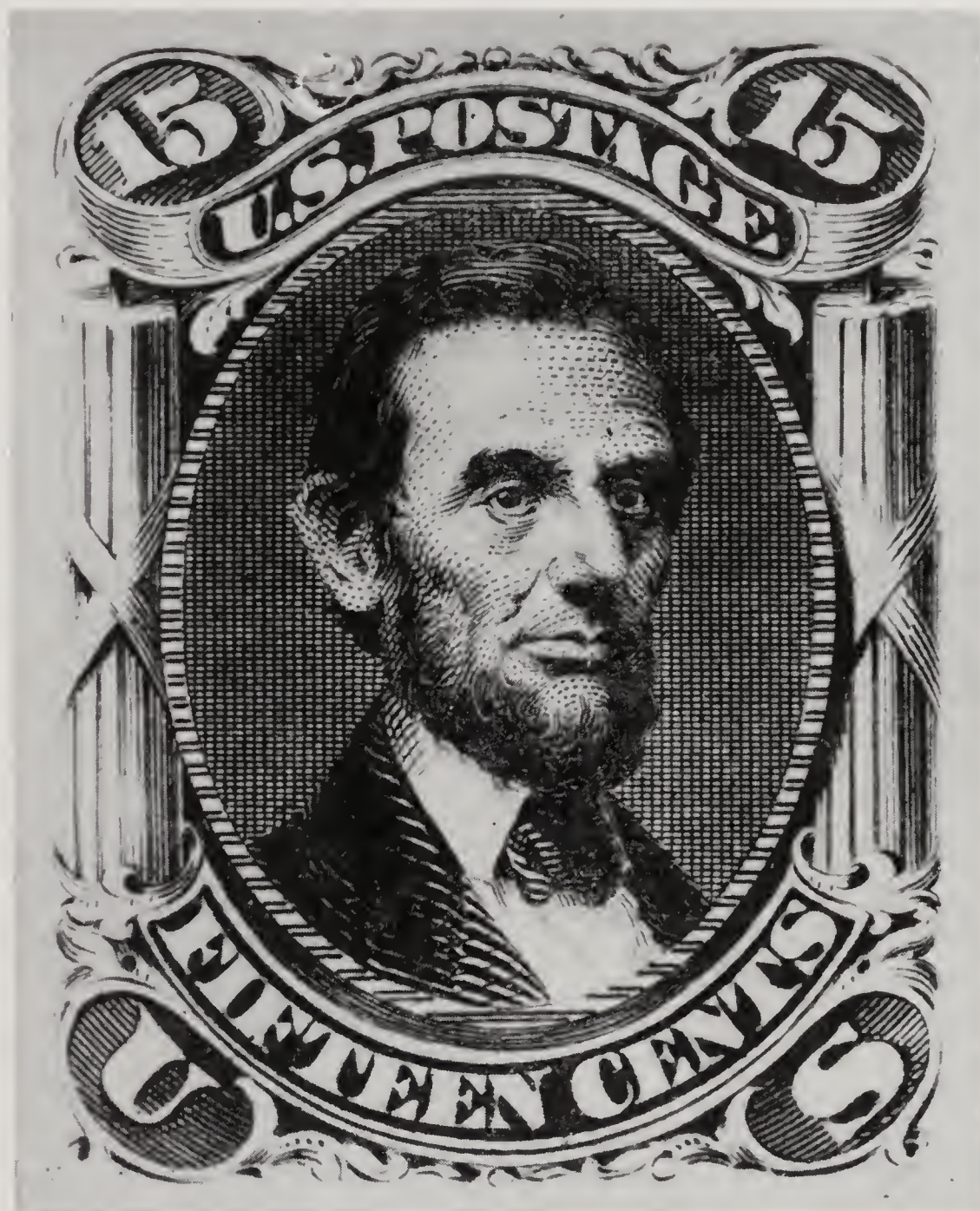


Plate Position No. 95L, Late Plate No. 41

lines except on No. 58R which has doubling on the medallion. Except for this position there appears to have been no trouble in registering the re-entry transfer roll with the original entry. Over 150 positions are known from the late state of the plate and at least 120 positions have one or more lines doubled. Of these some 50 odd positions have an extra line above the top frame line and another below the bottom frame line. Such positions might appear to be triple transfers but it is believed that both lines resulted from the second entry.

In some instances the top frame line as re-entered shows a displacement on one corner more than on the other, a kind of twisted entry. Such twisted entries may have been due to some mechanical defect in the head of the transfer press. The most marked example of this type is No. 95L late which shows a doubling of the frame line at the upper right corner above the numerals tablet. There are several other positions which have this line doubled but No. 95L is the best of this type and it may be the source of the notation under Scott's Catalogue stamp No. 98 "Double transfer of upper right corner." It should be understood that for the most part the line doubling is of a microscopic order so that on stamp paper some of these doubled lines printed as a single line or did not print at all.

Other minor varieties are as follows:

No. 11L early has on the proofs a heavy thread-like mark across the right cheek which resembles the "curls" found on certain stamps of the 1851 issue. No stamp from this position has been seen.

No. 22R late, has a doubling of the whole upper part of the frame extending half way down the fasces bundles on each side.

Probably half the 9 x 13 mm. grilled stamps were printed from the plate in the early state, so the number of late state stamps may have been around one million.

Mr. Luff noted the use of thin paper for the grilled stamps of this issue. This thin paper measures .0017" to .002". The thin paper is brittle, easily creased, cracked or torn. Plate No. 41 late stamps were printed on the thin paper and also on paper .003" thick. The late state stamps on thin paper sometimes are with almost no grill hence the writer infers that the stamp, without grill, No. 77, may occur on thin paper and with a double entry.

An element of the frame that is often doubled is the small warped rectangle in the bottom frame just to the right of the centre. On at least 60 positions the lower lines of this rectangle are doubled and other positions have thick, rough edged lines.

Stamps from the early state of the plate have traces of lay out lines and scratches in the margins. Those from the late state are indicated if the copy has a strong, solid line at the upper left corner, top and right margins free of layout lines and any line doubling.

To explain why it was necessary to re-enter plate No. 41 it is necessary to consider the performances of the plates used to print all values of the 1861-1867 issues. The National Bank Note Co. used 47 plates to print the stamps of these issues. Taking the number of plates and the total number of stamps, as given by Mr. Luff, one finds the number of impressions per plate, or the average number per plate where more than one plate was used, to be as follows:

Impressions obtained from National Bank Note Co. Plates.

1861-1867		1870
1 cent	147,900	
2 cents	237,900	
3 cents	402,800	More than 207,800
5 cents	44,300	
10 cents less than	81,900	
12 cents	53,800	
15 cents	23,400	
24 cents	58,500	More than 21,900
30 cents	17,600	
90 cents	2,800	

All of these figures are taken to the nearest hundred. Those for the 1870 issue may not represent the actual production from these plates as some of the 3 cents plates may have been used by the Continental Bank Note Co. and the 30 cents plate may have been used by the American Bank Note Co. for a short time. It is apparent that the plates for the 1, 2 and 3 cents stamps gave a large number of impressions which indicates that they were very hard steel plates.

Other 1861-7 Issue Re-entered Plates

When it comes to stamps of the higher denominations we have to do with some re-entered plates, so that the above figures do not give the exact plate performance. Dr. Clarence W. Brazer has shown that the 24 cents plate No. 6 was re-entered. Plate No. 16 for the 12 cents stamps produced stamps with doubled lines. This doubling indicates probable re-entry late in the year 1867. The 5 cents, Plate No. 17 appears to have begun to have produced similarly re-entered stamps at about the same time. On all three of the above plates the character of the re-entries is much the same viz. doubling of the top or bottom frame lines.

The exact dates when these plates were re-entered has not been ascertained. The earliest cover, known to the writer, franked with a late state 24 cents stamp, is dated August 25, 1865, mailed at Boston. Several 24 cents covers with early state stamps and 1863-1864 year dates have been seen. The late state, 12 cents stamps occur with and without grill, all of the grilled stamps are probably from the re-entered plate. This tends

to indicate that the 12 cents Plate No. 16 was re-entered in the fall of 1867. The 5 cents late state stamps also occur with and without grill so that plate No. 17 may have been re-entered at about the same time as Plate No. 16. The 15 cents stamps, re-entered, that have been seen on cover, commence about January, 1869.

Assuming dates as follows, after which all stamps delivered by the contractor were probably from re-entered plates, the impressions per plate prior to re-entry are:

24 cents, Plate No. 6	To June 1, 1865	25,400
12 cents, Plate No. 16	To Jan. 1, 1868	31,100
5 cents, Plate No. 17	To Jan. 1, 1868	37,600
15 cents, Plate No. 41	To Jan. 1, 1869	15,600

At best these figures are only approximations and the number of impressions from the original plates may be less than shown here. It is certain that repairs were made on these plates after a short use as compared with the performances of the low denomination plates.

The Rawdon, Wright, Hatch & Edson circulars of 1853-1854 guaranteed 30,000 impressions from steel plates before re-touching. Probably such plates were not hardened and the metal may not have been that which is described as steel today. These four 1861-1866 plates were all re-entered before 40,000 impressions were had and it may be that the National Bank Note Co. used unhardened plates for all these denominations above the 3 cents, except possibly the 10 cents plates.

The transfer press when applied to a stamp plate warps the surface. To reduce the plate to a plane surface it is finished by hammering it on a flat surface. This hammering alters the surface dimensions of some plates so that if they are re-entered the transfer roll relief cannot make coincident registry with all lines of the original entry. If hammering has changed the surface dimensions of a plate, line doubling will occur at the frame lines. On the four re-entered plates of the 1861-1866 issues there are plenty of doubled frame lines which could well have been caused by enlargement of the plates due to the hammering of the plates after the original entry. There would be a similar effect, perhaps more marked, if a hardened steel plate were annealed and re-entered. It is possible that some plates may not become distorted to an appreciable extent by hammering but such plates would be exceptional. Surface distortion from hammering affords the best explanation that can be made for the doubled frame lines found on the 1861-1867 stamps.

Plate No. 41 for the 15 cents stamps gave a surprisingly small number of impressions for a steel plate prior to its re-entry. Apparently something other than ordinary wear made for the deterioration of this plate. While it has been found that certain ingredients of colored inks may corrode steel plates this does not apply to the black ink used for these 15 cents stamps.

A possible cause of plate damage is inadequate protection while in storage. Plates in steady use are cleaned after each days use with a solvent to remove the ink so there is little chance for rust to develop. Plates used intermittently were coated with tallow or with suet to protect them. Neither of these fats is a good, corrosion inhibitor for iron or steel. The capacity to attack these metals is inherent in the composition of the fats and the reaction is enhanced by the catalytic effect of the iron present. The reaction is slow at first but once begun speeds up progressively. Tallow has failed in many instances to prevent rusting of iron and steel. Time, rancidity and a warm humid atmosphere are factors which will tend to accentuate corrosion.

While it is not known that the National Bank Note Co. encountered corrosive conditions still they did have frequent occasion to store plates, and the high denomination plates must have been in storage most of the time. Their place of business was in downtown New York where at times it is so humid as to precipitate moisture on metals exposed to natural atmospheric conditions. Further such condensed moisture is saline which makes it decidedly corrosive. If these plates were stored on open racks in a building without heat in the summer months there would have been great risk of corrosion. Under similar seaboard storage conditions machined steel surfaces protected by grease tend to rust in about 60 days. The 1861 stamp contract expired in 1866 and there was delay in consummating the renewal of the contract. If at this time a stock of stamps

was printed ahead, to tide over or to clean up the original contract, there may have been a long storage period for the plates. Three of these four plates appear to have been re-entered after the expiration of the 1861 contract. In 1875 new plates were engraved for the 1861 issue 1, 5, 10 and 12 cents re-issue stamps, although in 1869 the plates for all these four denominations gave good or tolerably good impressions. This would seem to indicate that in the course of six years rust might have accumulated on the plates so that they could not be used.

The gutters of a rusted plate could be cleaned by burnishing but where rust had formed in the lines of the design the plate could only be repaired by re-entering the rusty positions. The only evidence of rust on these four re-entered plates is some few blurs and scraping marks to be seen on proofs from the 24 cents plate in its late state. Proofs from the 15 cents Plate No. 41 late have dirty lettering but this may be a printing, not a plate, condition. On the whole it appears as though corrosion in storage was the occasion for the re-entry of the four plates.

The writer gratefully acknowledges assistance in the preparation of this article from Dr. Clarence W. Brazer and Mr. Elliott Perry.

Essays of Colombia. (1900)

By John N. Myer.

EDITORIAL NOTE. Catalog listings of all these essays seen by the Catalog Committee will be found with illustrations in the Catalog Section of this JOURNAL. Catalog numbers are inserted here for identification.

There are essays for a series of four Colombian stamps (166A-E to 166D-E) inscribed "1900" and bearing the portrait of Dr. Manuel Antonio Sanclemente, at that time President of the Republic. Stamps of the designs essayed were never issued and the reason may readily be conjectured.

In 1900, Colombia was in the throes of a civil war between members of the Conservative and Liberal parties. President Sanclemente, a Conservative, was in 1900 a man of seventy-nine and in poor health. On account of his condition, he found it necessary to absent himself from the capital, Bogota, and spend his time in warmer climates. Due to the laxity of the presidency and also because of certain financial embarrassments of the government, various members of the Liberal Party launched a revolution in the Departments of Cundinamarca and Santander in July, 1899, which by October spread throughout the country.

On July 31, 1900, Sanclemente was deposed through a *coup d'état* carried out by a group of members of his own party who desired to strengthen the government by providing a more vigorous leadership. As a result of this *coup* the Vice President, Jose Manuel Marroquin, became President.

It would appear that the essays under discussion were prepared at some time during the first half of 1900, but after the deposition of Sanclemente from the presidency it did not seem appropriate to issue stamps bearing his portrait and therefore such stamps were not issued.

There is also illustrated in the catalog section (166E-E to 166G-E) a set of essays for stamps of the values of 1, 2, and 5 centavos bearing the Colombian coat of arms. These appear to have been prepared at about the same time as the Sanclemente stamps since the ink, paper, and type of workmanship are similar. For some reason these essays were not made into stamps. An explanation may be found in the fact that the government at Bogota, where these essays were probably prepared, was unable to manufacture stamps and to distribute them to the various parts of the country and so authorized the printing of stamps in other cities, the local authorities inventing their own designs. As a result, one finds issues printed locally in Cartagena (Scott Nos. 167-183), Barranquilla (Scott Nos. 184-251), Medellin (Scott Nos. 257-265), and Popayan (incorrectly listed by Scott as an issue of the Department of Cauca, Nos. 8-11, which department never issued any stamps).

All the essays herein discussed are printed in black on stout white glazed paper with a slight buff tint. The 5c, 1c and 2c are spaced 12mm. apart in that order.

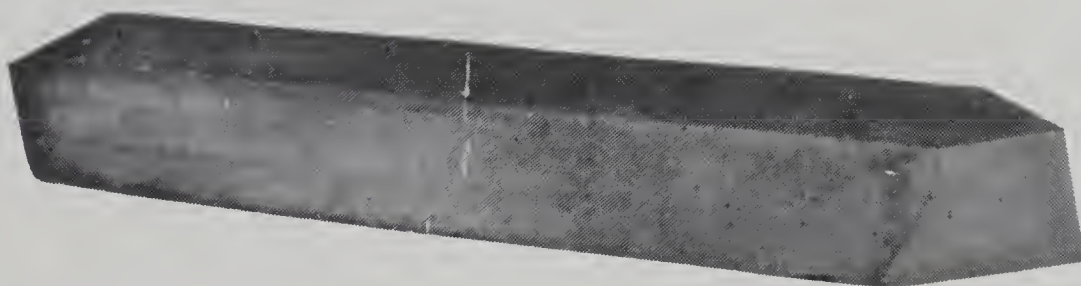
Erasing a Stamp Plate

By Ernest A. Kehr

Extracted from *Philatelic Gossip* of December 4, 1943 by consent of the Author.

For the understanding of the "erasing" process, let me describe it as one who actually has "erased" a number of entries from a steel plate; later I will explain that the newly discovered variety (by Cyril F. dos Passos of a U. S. 1861 90 cents double transfer under a 10 cents Type I design) must have been made from but a single position in the plate, or at least from an entry surrounded by no other 90-cent design.

When a portion of a steel (or copper) plate is to be erased, either because of a wrong entry or an improperly transferred correct entry, the plate usually is given to an apprentice or a low-salaried employee of an engraving firm. It is the type of work which requires time rather than unusual skill.



Engraver's "stone."

A piece of emery or carborundum, used to remove an entry or engraving in the first stages of "erasure."

The desired "erasure" is indicated and the workman proceeds to do his job by "wearing down" the entry with a "stone" (a piece of abrasive material), the size of which varies from $\frac{1}{4}$ -inch square to 1-inch square, depending upon the size of the area to be erased. A coarse stone is used to remove the bulk of the design and then a fine stone to complete the "erasing."

The use of the stone leaves the surface of the plate from which the erasure is made, in a rather flat and level depression. This being unsatisfactory, the workman then proceeds to "hollow" the erased area by using a "scraper," a very-hard-steel tool whose cutting edge is rounded.



By courtesy of John Sellers & Sons.

A selection of "scrapers."

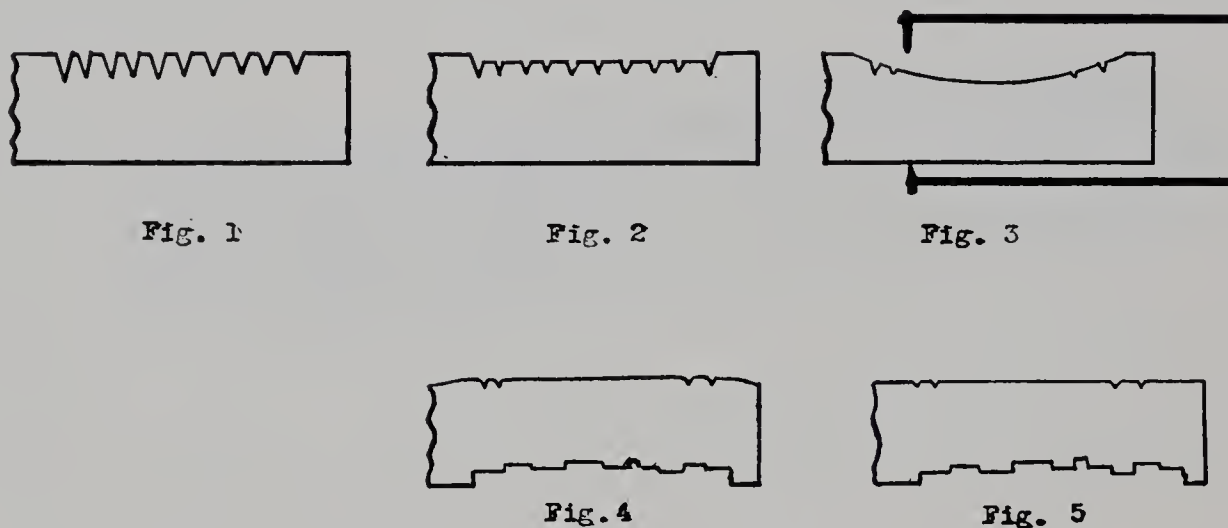
Used to complete the erasure and form the saucer-like hollow illustrated in the exaggerated sketch.

Through experienced manipulation of this scraper, the erased area is gradually shaven down to a saucer-like depression, with the deepest depression in the center and the edges leading up to the level of the adjacent area of the plate. By the time the scraping is com-

pleted there is a round concave area. The workman next uses a pair of calipers, one arm of which consists of a blunt, soft steel pointer and the other a sharp, hard-steel point. The first is run over the erased area while the second scratches the back of the plate, indicating the exact area of the erasure.

It is only after all this has been done that "hammering" starts. One workman holds the plate, face down, on a polished hard-steel anvil or similar surface, while a second workman, armed with a hard-steel "punch" and a hammer, does his job. The back of the plate is then subjected to as many "punches" as are required to force the steel through the thickness of the plate up into the hollowed area of the surface and a trifle above the adjacent area.

The plate then is given to a polisher who burnishes the erased surface until it is as brilliant and smooth as a new plate, and returns it to the engraver or siderographer who enters a new transfer.



Five Stages In Erasing An Engraved Plate

1. Cross section of a portion of a stamp plate showing engraved lines (exaggerated) which are to be "erased."
2. Cross section of the plate after it has been "stoned."
3. Cross section after it has been "scraped" to form a saucer-like hollow. (Note how deep engraving at both outer edges still remains). Shown also are the two prongs of the calipers used to mark the back of the plate to guide the workman in hammering.
4. Cross section showing how the hammer-punches from the back fill up the hollow and force the "erased" section above the level of the plate's surface.
5. Cross section of the plate after the "erased" portion has been burnished. Note how the remnants of the former engraving still remain when the "erasing" has not been perfectly completed. Unless the next transfer relief does not strike these "remnants" they will print as "double transfers."

Ordinarily an erasure is so perfect that not a trace of the previously entered design is visible, but in the "old days" when lighting was not what it can be today, or even today, when a plate must be rushed through in a hurry, it is quite possible for a workman to do his job imperfectly enough to allow engraved or transferred lines of the "erased" entry, which were deep in the original entry, to remain visible because he had not "stoned" or "scraped" enough of the steel down. In such cases the philatelic student—I prefer the word "student" rather than "expert,"—will find evidence of the double transfer or partially removed "erasure."

In the 1861 10 cent D. T. story-announcement, the Philatelic Research Laboratories, Inc., presented two photographs to prove the existence of a 90-design under the 10-cent stamp's design. The arrows indicating these traces of lines, if the reader will notice, are all *around* the outer portions of the 10-cent stamp. None are in the *center* of the design.

This fact clearly proves the method employed generally by engraving firms for "erasure." It also proves that only *one* erroneously-entered 90-cent design had been entered, or at least that no other 90 cent entry was adjacent. Had two or more adjacent

90-cent designs been previously entered on the 10-cent plate the traces of the outer portions of the shown design would not have been in a complete circle. The traces would have been around only one, two or three sides. Had a vertical pair been "erased" the traces would be visible on either the top or bottom and both sides; had it been a horizontal pair, the traces would be visible only at top and bottom and either left or right side, and so on, for the "hollowing" would have had a larger "center" area.

Not being as keen a student of early U. S. issues as I should like to be, I do not know for a fact, but have been assured by a student who should know, that the rolls of the 1861 issue "Premiere Gravure," from which plate transfers were entered, contained an assortment of different values.

If this is true, and I believe it is, then it is quite probable that the 10-cent plate was "rocked" in from this roll, and by mistake an entire 90-cent design or a portion of it was rocked in where a 10-cent design should have been. The mistake was discovered and the erasure had to be made under circumstances which are not unlike that of the five-cent error. The only difference being that in the latter the erasure was perfect and only the five-cent design is visible.

It is true that "'erasing' an entry from an intaglio plate is quite a complicated procedure." The complication is not in the *procedure*, however, it is rather in the *explanation* of the procedure and can probably be completely understood only by one who has either done it himself or at least witnessed the whole job.

I hope, however, that I will have succeeded in explaining the process, at least to the point where philatelists will not labor under the illusion that one can "hammer" the back of a steel plate to "fill up the engraved lines" which are to be erased.

Reviews of Publications

THE PHILATELIST, Vol. 10, No. 2 for November, 1943, edited by Robson Lowe, London, England, 7x9.5 inches, has upon its front cover six excellent illustrations of NEW-FOUNDLAND die proofs and contains in outstanding format on quality calendered paper and beautiful cuts, a four page article entitled Fine Engravings of Newfoundland, by Robson Lowe. It is excellently illustrated with 19 other die essays and proofs (1857-1933) at full size. This article is based upon the collection formed by S. A. Brown which was sold at auction by Robson Lowe, in London, on November 17, 1943. The author wrongly credits "Mandel" of the American Bank Note Co. for "the later part of the nineteenth century" printing of "a specimen sheet of die proofs printed off in an extensive range of soft colours, the sheet being surrounded by a fancy frame. Some authorities consider these proofs to be lithographed. All values with the exception of 24 cents of this (1866) issue were included in this sample sheet, which also included some of the dies of Canada ($\frac{1}{2}$ d., 1d. and 10 cents bill stamp), New Brunswick ($12\frac{1}{2}$ cents), Nova Scotia (1 and $8\frac{1}{2}$ cents), Chile (20 cents), Nicaragua (5 centavos), Salvador ($\frac{1}{2}$ real), Costa Rica (2 reales), Peru (5 cents), Brazil (50 and 200 reis) and Mexico (1 peso)."

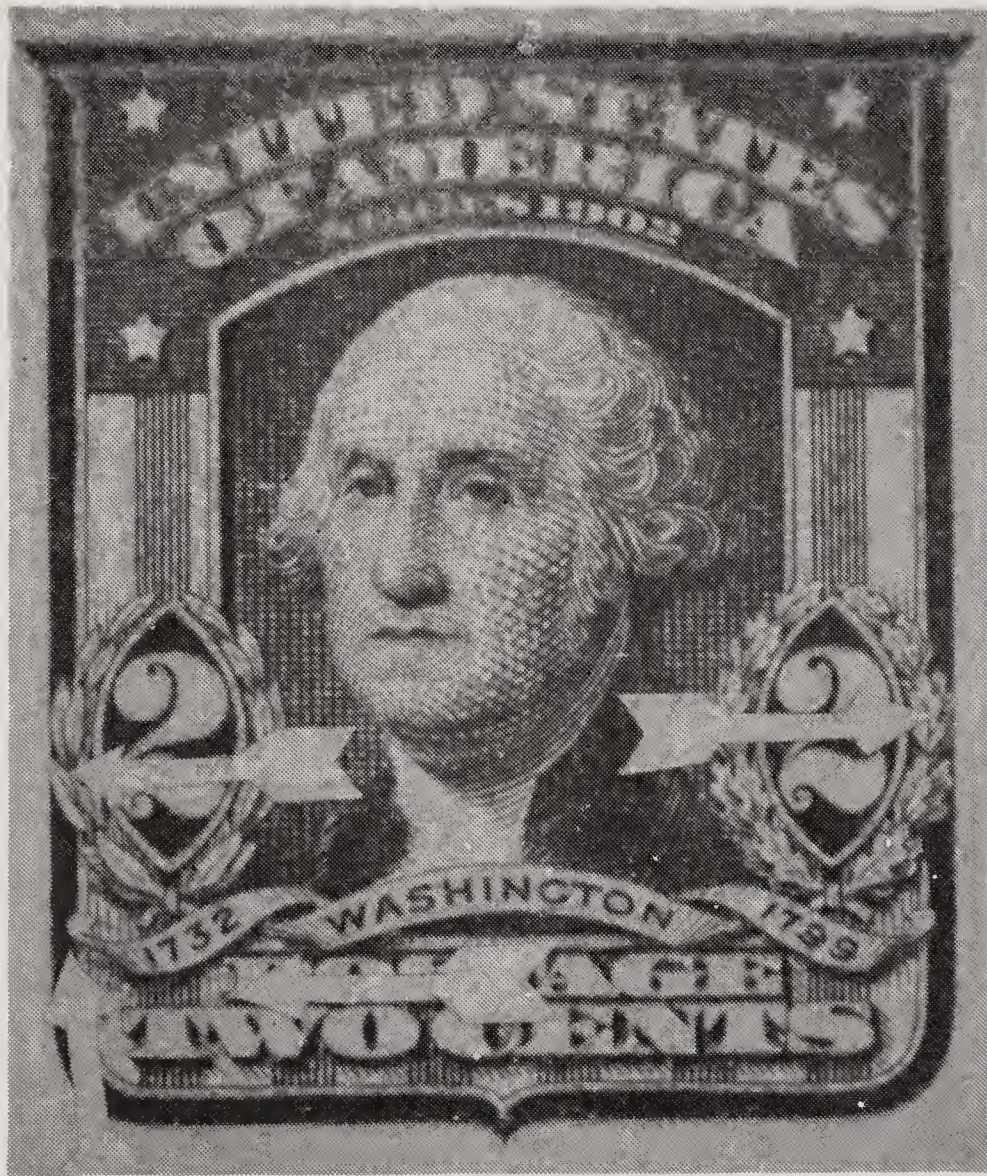
Your reviewer does not believe that Henry G. Mandel, who was not an engraver nor a siderographer, was in any way responsible for this specimen sheet of postage stamp die engravings, which was no doubt made by the American Bank Note Co. for the use of their salesmen to exhibit specimens of their engraving work. This engraving company would not likely have made *lithographed* specimens of their line engravings, as their agents have stressed the superior value of line engraving to prevent counterfeiting, as against lithographing or any other process which at that time they were not producing—This sheet of which I have had several, as well as another similar one of different U. S. postage stamp essay and proof engravings, was entirely line engraved, tho some acid wash etching was lightly applied to some of the vignette backgrounds and shadows, as was the custom of American engravers at the height of their art.

The Two Dies of U. S. 1903 Two Cents

By Clarence W. Brazer, D.Sc.

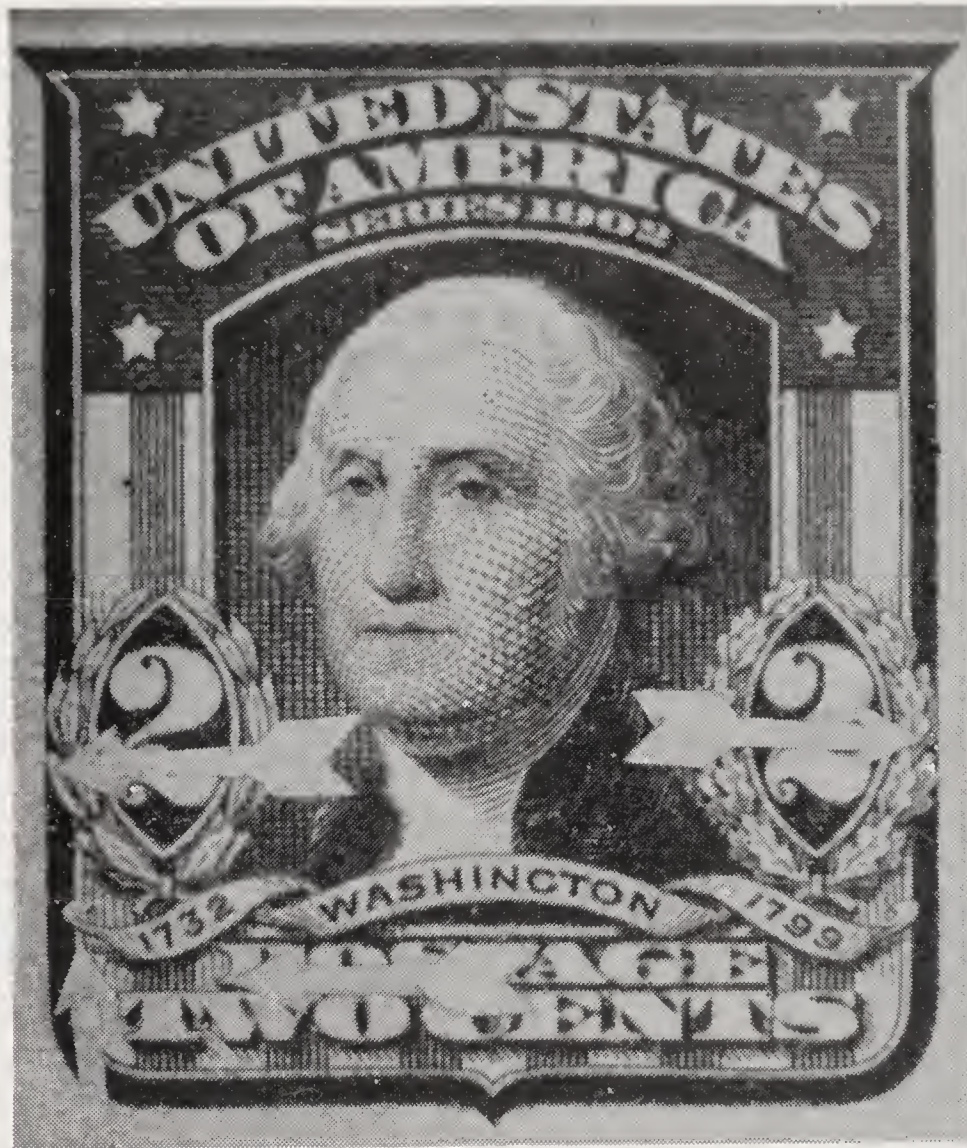
For the U. S. 1903 two cents stamp No. 319 a difference between Die I and Die II is illustrated in *Scott's U. S. Catalogue* by a drawing of the lower left corner. For Die I is shown an inner thin curved line and for Die II is shown an exaggerated thickening of this thin line. While this difference is apparent on the large die proofs it is difficult to see on the stamps.

After long search I have found a difference between these two dies that is easy to see on the stamps by comparing the left side border line at the lower laurel leaf. (1) On Die I there is practically no color between the point of this leaf and the paper outside the design, while on Die II this point of the leaf is separated from the paper outside by a vertical line of color caused by recutting the outer edge of this left border line. There are three other minor differences visible on die proofs as described under these illustrations (in addition to the one illustrated in *Scott's Catalogue*).



319 P1--Die I.

Size of die 76x89mm. The slight difference between the Die I and Die II lower left curved corner thin line recutting shown in *Scott's Catalogue* is difficult to find. Four more marked differences that I have discovered are on Die I—(1) the point of lower laurel leaf on left margin is thin, (2) the upper oak leaf extends into the right margin, (3) the left shading line on left (1732) ribbon extends to align vertically with the right side of the .5mm wide left border line, (4) there is a short vertical line to left of the lower facet of P in POSTAGE.



319 P1—Die II.

Size of die 86x85.5mm. This illustration is from the large die proof. The following differences from Die I are clearly seen on the Die II large die sunk proof on India paper but not so clearly on the small die proof on wove paper—(1) the left vertical margin at point of laurel leaf has been recut, (2) the right vertical margin at the oak leaf has been recut to keep oak leaf within, (3) the left shading line on left (1732) ribbon extends only to align vertically with the thin left border line of the shield, (4) there is no short vertical line to left of the lower facet of P in POSTAGE.

U. S. Proofs “Used on Covers”

We have been shown two U. S. 1852 covers, which have been cleverly doctored to seem as if they showed use of proofs of the 1851 issue as stamps. The only trouble is that on one a 5c cardboard plate proof made in 1879 was put on, in place of 3 cent stamp that had been removed; and a carefully hand-painted postmark section, done apparently with diluted india ink, was made to match up with the postmark of New Haven, Conn. On the other, a 24c India paper plate proof No. 54fP3, made in 1875, was similarly put on a cover vice a removed 3c 1851 stamp. In this case, the maker of the bogus feature didn't even line up the letters of the bogus section of a New York postmark so they “tied” properly.

Both covers have 1852 contents. We are indebted to Mr. H. M. Konwiser for making it possible for us to see these bits of philatelic horseplay of the crudest sort. The excessive postage rates of these proofs prove these fakes the work of a rank amateur that should not fool any philatelist.

Some Italian Essays of 1862 and 1863

By Stephen G. Rich, Ph.D.

EDITORIAL NOTE. Catalog listings of all these essays seen by the Catalog Committee will be found with Illustrations in the Catalog Section of this JOURNAL. The editor has inserted catalog numbers and color numbers for identification.

The material herein described, as far as any of it is in my possession, comes from an accumulation of essays and proofs, scattered over many countries but with few from any one, which was made by my father, Joseph S. Rich, apparently before 1900.

The first item shown, the (22E-A) 15 centesimi essay, submitted by Count Sparre on behalf of his associate Joseph Pellas of the printing firm of Pellas Brothers, Genoa, was accepted by the Italian Government, and a contract executed with the firm of Pellas. Date of submission is given as June 13, 1862 (*Kohl Handbook*, Sec. 39, p. 805). This appears to have been a typographed essay¹; and the *Kohl Handbook* reports that some 30 plates were made in this design, covering stamps of 1, 5, 10, 15, 20, 40 and 80 centesimi and 2 lire. The 20 centesimi value was withdrawn and a 30 centesimi substituted, because of changes of postal rates.

The Sparre-Pellas essays are in (35k/o) green for the 15c value, on various papers.

The contract with the Pellas Brothers was annulled in October 1862, because of the firm's inability to deliver the stamps by the specified date. This seems to have been due to the difficulty of getting the required paper, watermarked with the Savoy crown, in sufficient quantity.

Thus the Sparre-Pellas essays are exactly on a par with numerous items which have long been regarded as *stamps* "prepared for use but never officially issued." The copies we have today, seem to be almost all from actual sheets printed from the stamp plates, and presumably intended to be put into actual use.

When the Sparre-Pellas deal fell through, the Italian government received bids and essays for the new issue from a number of prospective contractors. Hanciau (*Gibbons Stamp Weekly*, Sept. 26, 1908), reports that the Pellas Brothers firm submitted new essays, this time of the (25E-A) 2 centesimi value only. These are the oval designs with head of the king, as illustrated. To the present writer, they appear as probably line-engraved. Hanciau informs us that these essays were submitted at the end of 1862, in sheets of 8 stamps, 2 rows of 4 each. These sheets were printed in many colors: (71i/o) rose, flesh, vermilion, (17i/o) yellow, pale yellow, brown, yellow green, (35m/o) blue green, (67m/1) violet, pale blue, bright blue, (48m/o) deep blue, and (71 o/5) black. My material includes six of these essays, single copies; one is in a typical (67m/1) purple, which presumably is what was meant by the "violet" mentioned.

In the middle of 1863, the printing firm of "Re" in Milan, whose firm or corporate name seems not to be more fully or specifically recorded, submitted a set of eight essays, fine lithographed jobs. Hanciau (*Gibbons Stamp Weekly*, Jan. 30, 1909) reports that all eight were on a single sheet as submitted, and this sheet, two rows of four stamps each, was printed in various colors. My material includes only singles of these. The small sheet was thus arranged, according to Hanciau:

10c	1c	2l	5c
40c	50c	60c	15c

The (24E-A) 1 centesimo stamp carried a large numeral 1; the rest the head of the king, large. Borders vary considerably in design, being quite obviously devised from the then current French stamps for the 5c, and perhaps from other sources not recognized, in other cases.

¹Possibly lithographed, but all previous discussions imply typographing.

Hanciau says these essays come on many colors of paper, in black. My material includes only (all on white paper): 1c black, 1c orange-red, 5c light indigo, 10c brown, 15c gray, 40c brown, 40c black, 50c gray, 60c light indigo, 60c dull cerise, and 21 yellow-green.

This firm of "Re" is connected by Mr. Hanciau with the production of counterfeits of the issued 1c 1863 stamp of Italy, made to defraud the postal service.

The firm of Bradbury, Wilkinson & Co., London, is reported by Mr. Hanciau (*Gibbons Monthly Journal*, Feb. 29, 1908) to have submitted essays. I am not able to illustrate these, so merely mention their existence.

Curiously enough, no mention appears in the literature of any essays submitted by Thomas De La Rue & Co., of London, who actually secured the contract for the 1863 issue and produced this issue until 1865.

The story as here given is beyond all doubt strikingly incomplete; a further article by some student who possesses the information with which to evaluate the worth of the Hanciau statements and those of Dr. Munk in the Kohl Handbook, and who can fill in the story, would be most welcome. Meanwhile, this treatment may serve to put on handy record in one place what is known and reported, as well as the sources. If it should serve to call forth a more adequate article, its purpose will have succeeded.

AMERICAN COLLECTOR, November and December, 1943, Vol. XII, November 10 and 11, published by Collectors Publishing Co., 432 Fourth Ave., New York 16, N. Y., 9x12 inches, contains two articles by James Brush Hatcher. The November three page article is entitled "*Stamp Proofs Are First Impressions,*" and contains six large illustrations of United States proofs showing the several types of large die, small die, India paper plate and cardboard plate proofs with an 1893 envelope in which they were distributed. An illustration of the 1901 4 cents inverted automobile shows a finished, perforated and gummed proof of a stamp that was never sold at a post office, with inverted center, but which is listed in Scott's U. S. Catalog as stamp number 296a and priced at \$1350.00 and (296b.) overprinted *specimen* at \$350.00! A block of four 1869 90 cents plate proofs *faked* with perforations, gum and grills, also illustrates one of the many interesting stories included by Mr. Hatcher. Much information is given in this article such as about the five 500 lots of cardboard proofs distributed in 1879, 1885, 1890, January, 1893 and May, 1893, each including all stamp designs issued prior to those dates of printing. This article was reprinted in full without illustrations in *Linns Weekly Stamp News*, November 25, 1943.

The December, 1943 issue of *American Collector*, three page article by Mr. Hatcher is popularly entitled "*Essays—The Stamp Designs That Also Ran,*" and illustrates 14 U. S. Essays from Brazer's Catalog of *Essays for U. S. Adhesive Stamps*. Stories as to why some of the designs essayed were not accepted are told in a very interesting style of journalistic writing. Errors of design that were discovered prior to completion of the engraving or sometimes just before issuing the stamps, such as the 1912 essay 398E-B Panama-Pacific two cents view of Pedro-Miguel Locks, wrongly captioned "Gatun Locks," make very interesting reading. The various stages of engraving a stamp by the different engravers of the vignette (Joseph I. Pease), lettering (Henry Earle), geometric lathe and final retouching by these three engravers, are illustrated from die essays of the (60E-A) 24 cents design essayed by Toppan, Carpenter & Co. in 1861. The many informative stories "behind the scenes" given in this article have interested in Philately, subscriber collectors of other hobbies. We understand that Mr. Hatcher has written a story about Sanitary Fair stamps for the January, 1943 number of *American Collector*, and hope he will include the many known beautiful essays and proofs of these Civil War issues. These *American Collector* articles can be profitably perused by our readers.

THE AMERICAN PHILATELIST issues for July, August, September, October and December, 1943, each contains four pages, of a series not yet completed, of the *Third Addenda to Essays for U. S. Adhesive Postage Stamps* by Clarence W. Brazer. This book is now sold out by the publishers and all type metal distributed. Since it was published by the Handbook Committee of the American Philatelic Society, there have been brought to notice of the author many heretofore unavailable essays which, with further studies by the author, furnish much new information and illustrations. The A. P. S. Handbook Committee has arranged to furnish the cuts and the type provided by *The American Philatelist* will be held for reprinting an Addenda to this Essay Catalog upon completion of the monthly series of installments. Essays of the Confederate States, and Cuba and the Philippines under American authority will be added.

CATALOGUE ILLUSTRE DES ESSAIS DES TIMBRES DE BELGIQUE ET CONGO-BELGE. 1933. Par Willy Gruben, BRUXELLES. 120 pages bound in stiff paper, 6x9.5 inches.

This excellently arranged, illustrated and priced catalog is printed in French. It covers all known adhesive postage essays from 1849 to 1931 (92 pages) including the surcharged issue for Bureau Belge en Chine. There are also two pages of (2) Essais des Timbres-Taxe 1870 to 1915, three pages of (3) Essais des Timbres-Telegraphe 1866 to 1889, ten pages of (4) Essais de Timbres "Chemin de Fer" 1879 to 1922, one page each devoted to (5) Timbres Pour Colis Postaux of 1929 and (6) Essais des Timbres-Telephone of 1884, and five pages of (7) Essais de L'Etat Independent du Congo et du Congo-Belge from 1886 to 1932. Each original postage variety is consecutively numbered from 1 to 1956 not including the reimpresions which however are fully listed and priced. The same system of numbering is applied to each of the classes (2) to (7).

Unlisted U. S. 1861 Proofs

President Chester A. Smeltzer has shown us a grand set of blocks of four of 1861 premiere gravure 55P3 to 62P3 plate proofs on India paper, from his collection. The one cent 55TC3 block is in the ultramarine color not listed by Scott. Neither does Scott's U. S. Catalog list 61P3 in a block of four, so this may be the only block of four known of the 1861 30 cents red-orange premiere gravure. Pres. Smeltzer obtained this rare set of blocks many years ago from the old Nassau Stamp Co.

Another unlisted proof of which two copies have been seen is the U. S. Revenue 1871 RB2P3 2 cents green and black Proprietary on India paper. It must be very scarce.

Engraver's 1840 Die Proofs of The Penny Black

The original engraver's proof of the "Penny Black" Great Britain stamp of 1840 brought eighty guineas at Harmer, Rooke & Company's auction, London, January 13, 1936. It was knocked down to Mrs. Weatherley, a great-grand-daughter of Henry Corbould, the artist who prepared the design for £12. Thus the proof remained in the Corbould family to whom it was presented by Frederick Heath, over one hundred years ago. *Western Stamp Collector*, Jan. 5, 1944.

Information Please?

Mr. C. F. d. P.—*Engravers Layout Marks.* Light layout lines and dots are applied to dies when the frame engraver lays out the size of the design on the die. Sometimes there is a center line in addition to outlines of the size. There may also be dots from compass centers, etc. But generally these layout lines are burnished off the soft die before it is hardened. If not they are reproduced on the transfer roll and then to the plate as permanent parts of the design. On the plates position dots and light lines locating them are required to locate the transfer of the designs and these are so numerous that they generally are not entirely burnished off. Today the position dots are located in solid color so as not to show.

A Historical Catalog of U. S. STAMP ESSAYS & PROOFS

POSTAL CARD ESSAYS AND PROOFS

By Clarence W. Brazer, D.Sc.

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Historical

Note—All italics used are editorial by the Author for emphasis.
Essay and Proof numbers are based on Scott's U. S. Catalogue.

The earliest known suggestion for a Postal Card was "Entered according to act of Congress in the year 1861 by J(ohn) P. Charlton of Philada., Pa. in the Clerks Office of the District Court of the United States for the Eastern District of Penna." J. P. Charlton also entered on December 17, 1861 a print entitled "Safeguard Envelope" which was recorded under No. 655. There was also a "Charlton's Centennial Envelope (1876) 152 So. 4th. St., Phila. with a picture of Memorial Hall, the permanent building at the Centennial Exposition. Apparently the Copyright for the Postal Card was transferred to, and a "Patent Applied For" (but not allowed) by H. L. Lipman of Philadelphia, Pa. who printed the cards called "Lipmans Postal Card" and sold them up until the U. S. Government Postal Cards were issued in 1873. These were in use in this country three years prior to the idea being suggested in Europe. Lipman's Postal Cards on orange cardboard, provided a space for an *adhesive postage stamp* in the corner and three ruled lines for the address, and on the reverse side ruled lines on white paper for the message to be written. One of Lipman's cards in Dr. W. I. Mitchell's collection has printed vertically on about one third of the ruled back, the following:—

LIPMANS POSTAL CARD

This Postal Card offers great facilities for sending Messages or for rapid correspondence.
It is only about half the price of paper and envelopes.
It is ready for instant dispatch.
It is a convenient mode of ordering goods.
It is valuable to travellers, affording ready communication.
It is useful to societies for sending notices.
It is of advantage to merchants for circulars.
It lightens the mails, cheapens the postage and saves time in assorting; the address side being distinguished by its different color.

PRICE \$3.75 PER THOUSAND, MESSAGE side ruled.

PRICE \$3.50 PER THOUSAND, MESSAGE side blank.

ADDRESS ORDERS TO

A. M. COLLINS, SON & CO., 18 S. 6th St.

or H. L. LIPMAN, Patentee, 26 S. 4th St.

PHILADELPHIA

On November 20, 1864, Minister Vanderstichelen of Belgium, issued a special order to the Post Office which permitted mailing circulars, printed on cardboard and not folded, with the address and *adhesive stamp* on one side. (This was similar in idea to J. P. Charlton's card.) On December 12, 1864, Mr. Rogister, Postmaster at St. Josse ten Noode, remarked that certain business men sent prepaid as letters, cards with the address on one side and written communications on the other. This fact suggested to Mr.

Rogister, his proposal to the Belgian Chamber that such cards be issued at a reduced price, which was finally rejected in 1868 as likely to produce inadequate revenue.

Correspondence Cards (also similar to the above mentioned Philadelphia card) with correspondence on one side, and with the address on the other side bearing an *adhesive stamp* were also later suggested about 1865 by Heinrich von Stephan, First Postmaster General of the Germanic Confederation, at a conference of the delegates of the German Postal Administration at Karlsruhe, (Baden) but, due to disagreement as to the rate, the project was abandoned.

Dr. Hermann of Vienna, supported by the local newspapers, successfully urged Correspondence Cards upon the Austrian Postal Administration, and they were first placed on sale by a Government on October 1, 1869. These cards 95x75mm. with framework, had printed at the right the stamp of the 1867 issue, the arms of the kingdom and the inscription, Correspondence Karte in black on buff.

The North German Confederation issued Correspondence Cards with a box for an *adhesive stamp* on July 1, 1870, cards with *stamps printed* were issued for the States of South Germany on September 1, 1870, England and Switzerland on October 1, 1870, and Belgium and the Netherlands on January 1, 1871.(A)

In the United States, Postmaster General John A. J. Creswell in his annual report dated November 15, 1870, made the following suggestions and recommendations respecting postal cards:—(B)

“My attention has been directed to the new system of ‘correspondence cards’ or ‘postcards,’ lately adopted by North Germany and Great Britain, for facilitating letter-correspondence, and already extensively used in these countries. These cards are made of good, stiff paper of suitable form and size. The front or face of the card is ruled for the address, and bears the post-office stamp. On the reverse side there is room for a short letter or message, which may be printed or written, in pencil or ink. They require no folding or envelope, are specially adapted for advertisements or short communications, and are sold to the public at the price of the postage-stamp impressed upon them, which is, in Great Britain, half a penny, or one-half the established inland letter-rate of postage. The advantages claimed by their use consist of increased speed and ease of business and social intercommunication, eliminating much of the ordinary epistolary form, of having always at hand ready for use at any moment—in the street, on a journey, or in places where pen, ink, paper, and envelopes are not easily obtained—the essentials for a letter.

For many messages where the telegram is now used, such as orders, invitations, inquiries, or other requirements of business or social life, these cards would be welcomed by the public as a simple, inexpensive, and convenient means of communication. They would create new postal business, increase the number of communications, and greatly multiply the occasions and opportunities for writing. The need has been long felt of some prompt and easy mode of communication by mail, adapted to the convenience and habits of business men, as well as of that large class of persons who have not the time nor the inclination to write formal letters, and, therefore, seldom make use of the mails. Believing that the use of these cards would be beneficial to the public, and result in a large increase in correspondence, I respectfully recommend that authority be given by law for their introduction into our postal service, at the rate of one cent each, including the cost of the card, as a first step toward a general reduction of our domestic letter-postage rate.”

As a result of this recommendation a bill was introduced which was unfortunately rejected by Congress, because the majority believed that the correspondence would be too public. However, the system was popular. Inventors found ways to render the correspondence as secret as possible—and tried to convince everybody. Then John Hill, a member of Congress, presented a proposed law which amended the 170th Section of the Second Statute of the 42nd Congress, Chapter 335, (called the Postal Code) which passed and was approved by the President June 8, 1872; as follows:—(B)

(A) Extracts from “*On the Origin and Development of the Correspondence Card*” by Jules Bouvez in *American Journal of Philately*, Feb. 1, 1896.

(B) Translated by Dr. D. D. Berolzheimer, from the French edition by J. B. Moen, Bruxelles, of *The Postage Stamps of the United States of America*, by John K. Tiffany, 1883, Second Part.

The U. S. Law Authorizing Postal Cards

"Sec. 170. That to facilitate letter-correspondence, and provide for the transmission of the mails at a reduced rate of postage, of messages, orders, notices, and other short communications, either printed or written in pencil or ink, the Postmaster-General shall be, and he is hereby, authorized and directed to furnish and issue to the public, with postage-stamps impressed upon them, *postal cards*, manufactured of good, stiff paper, of such quality, form, and size as he shall deem best adapted for general use; which cards shall be used as a means of postal intercourse, under rules and regulations to be prescribed by the Postmaster-General, and, when so used, shall be transmitted through the mails at a postage charge of *one cent* each, including the cost of their manufacture."

This 1 cent rate being $\frac{1}{3}$ the letter rate was the lowest postal card rate within any other nation. In France the rate was $\frac{3}{5}$ the letter rate but in all other nations it was $\frac{1}{2}$ the letter rate, for their "correspondence cards." It will be noticed that this United States law of June 8, 1872 (perhaps first) used the term "postal cards" and in May, 1878 the Universal Postal Union at the Paris Congress decided that the term "Postal Card" should be substituted for "Correspondence Card"(C)

Postmaster General A. J. Creswell wrote in a letter *Jan. 9, 1873* to Hon. James G. Blaine, Speaker of the House of Representatives,—

"In pursuance of the authority and direction contained in the foregoing statute, I immediately proceeded to investigate the subject, with the view of arriving at a conclusion as to the "quality, form, and size" of card "best adapted for general use." From specimens of *postal cards* issued by foreign governments, and from information gained from every possible source in this country, I decided to adopt an open card, substantially the same as used abroad, and in Canada, it, in my opinion, being "best adapted for general use," and found elsewhere, universally, to meet the public want. The open card is cheaper than a folded or sealed card, (D) or a card with a flap attachment for sealing; besides, a folded or sealed card in any form is, in effect, a letter, and the adoption of this style would supersede a large part of present sealed letter correspondence, and thereby greatly reduce the postal revenue. Such a "card," if it can be so called, evidently was not contemplated by Congress; its adoption would compel the Government not only to furnish it at a cost largely in excess of the cost of an open card, but also to carry and deliver it for one cent, while an ordinary single-rate sealed letter, containing no more writing than the sealed "card," would be charged three cents, and the sender would have to furnish the envelope and paper at his own expense. This would be unequal and unjust. Effort has been made to prejudice the public mind against an open card.—

Having selected an open card, I directed the Third Assistant Postmaster-General to obtain the fullest possible information respecting the different kinds and qualities of stiff paper or card-board suitable for the purpose, as well as the various processes of engraving, printing, water-marking, &c., and the probable cost per thousand cards, finished in the best style, packed and delivered in suitable parcels ready for mailing to postmasters, for sale to the public. *Designs* were accordingly invited from all the leading bank-note engraving companies, and from many others engaged in manufacturing card-board, engraving, lithographing, printing, &c., and great pains were taken, personally and by correspondence, to select the best style of card, including quality of paper or board, engraving, and printing, that could be furnished at reasonable cost. All parties who claimed to be interested in this branch of trade, and who showed a willingness to confer with the Department as to styles, prices, &c., were consulted, and valuable information (in many cases with designs (or Essays) and samples) was furnished and useful suggestions made by the following leading establishments and firms:

1. National Bank Note Company, New York;
2. Continental Bank Note Company, New York;
3. American Bank Note Company, New York;
4. Columbian Bank Note Company, Washington, D. C.;
5. H. L. Lipman, Stationer & Lithographer, Philadelphia, Pennsylvania;
6. American Phototype Company, New York;
7. American Photo-Lithographic Company, (Osborne's process), New York;
8. Lees & Skeen, Printers, New York;
9. I. L. Kervand, Stationer and Lithographer, Washington, D. C.;
10. United States Printing and Engraving Bureau, Treasury Department, Washington, D. C.;
11. George H. Reay, Stationer, Printer, and Manufacturer of Stamped Postal Envelopes, New York;

(C) Extracts from "*The Origin and Development of the Correspondence Card*" by Jules Bouvez in *American Journal of Philately*, April 1, 1896.

(D) This probably refers to the essays UXIE-D submitted by the American Post Card Co. and UXIE-T by F. A. Schmidt.

12. George F. Nesbitt & Co., Envelope Manufacturers, Stationers and Printers, New York;
13. Trier & Wolff, card manufacturers, New York;
14. American Card and Paper Co., Albany, New York; and many others.

The Commissioner of Patents also furnished copies of patents issued on postal cards, three in number, (all sealed,) and stated that about one hundred applications for similar patents had been rejected."

"From the mass of information thus obtained, I selected a plain, open card; the stamp and address to be placed on one side, and the written or printed message on the other. To facilitate the introduction of the cards, as well as to cheapen their manufacture, I employed the *National Bank Note Company* to make two sets of hardened steel dies or plates in the best style of the art of steel engraving, for surface-printing on an ordinary book-printing press, each set of dies or plates to contain thirty-six cards.

By this plan, work can be obtained from steel plates at a very small cost as compared with regular steel plate printing. My intention is to turn these plates, and the original die-rolls and bed-plates, over to the contractor, he paying the cost of the same, thus enabling him to proceed immediately with the printing of the cards, avoiding all subsequent delay in getting up designs, engraving, plates, &c. I am satisfied the character of the work to be produced from these plates will be of a very high order; cheap, not easily counterfeited, and in every respect artistically superior to any postal cards issued in Europe.

The card-board selected is composed of cotton and linen mixed, tub-sized, the fiber beaten out long, worked together in a solid sheet without pasting, suitably tinted, and calendered on both sides for printing and writing in ink or pencil. Cards thus made will be flexible, tough, and will not split; they will weigh about six pounds to the thousand, and, at the present prices of paper-stock, will cost not less than 20 cents per pound, or \$1.20 per thousand cards. Cheaper card-board can be had, but careful investigation has shown that the best will be most satisfactory, and, all things considered, the cheapest. The engraving, re-engraving, printing, banding, boxing, and delivery, ready for mailing to the post-offices throughout the country, from the best and most careful estimates that can be made, will cost about forty-seven cents per thousand—the printing to be surface-impressions from steel plates. This will make each one-cent postal card cost one and two-thirds mills, leaving for postal revenue eight and one-third mills. The number of postal cards that will be called for during the next fiscal year is estimated at one hundred millions. A special appropriation to cover the cost of manufacture for one quarter (three months) of the present fiscal year has just been passed, which will enable me to advertise for proposals immediately.

I deem it of the highest importance to the business interests of the country that the cards be introduced at the earliest practicable moment, for reasons heretofore urged, and especially to meet the wants of the business public, by affording a ready, safe, and cheap means of postal communication not hitherto afforded our citizens, for a class of matter never before provided for or carried in the United States mails.

In explanation of my inability to introduce postal cards, as authorized and directed by the one hundred and seventieth section of the "Postal Code," no appropriation having been specifically made therefor, I beg to state that my first impression was, that while the authorization and direction of said section would not allow the cost of manufacturing the cards to be paid out of the general revenues of the Post-Office Department, it would be proper and legal to pay for the same out of existing appropriations for adhesive stamps and stamped envelopes, ultimately looking to deficiency appropriations to re-imburse appropriations for those objects if necessary. After arrangements had been fully made to issue an advertisement for proposals to bidders, and provide them with the exact style and quality of the card selected, with dies, rolls, and plates ready for immediate use, it occurred to me, upon further examination of the statutes, that, inasmuch as a specific appropriation had not been made for furnishing the cards, I was precluded from making a contract. I therefore submitted the question to the Attorney-General, and upon receiving his reply, at once gave up the idea of issuing the cards until an appropriation to pay for them could be made by Congress. The entire correspondence, as it appears upon the records and files of the Department, together with the questions submitted to the Attorney-General and his reply, the confidential estimates made by bank-note companies and others, the advertisement for proposals prepared but not yet issued, &c. are herewith submitted.

In regard to estimates, it is proper to add that it was impossible to arrive at any satisfactory conclusion as to the cost of manufacturing the cards without consulting establishments and persons engaged in this branch of trade, who were unwilling to make estimates respecting the cost of printing, card-board, &c., except confidentially, for the reason that all of them expected to compete for the contract, and none desired to give information that might be useful to rival competitors. This indisposition, I believe, is accepted, and understood to be perfectly natural and entirely legitimate in all branches of business. Accordingly, estimates, &c., were invited from all quarters, with the understanding that the designs, samples, and estimates furnished by each should be for the information of the Department only, and that others who might desire to compete for the contract should have no benefit from, or take advantage of, the skill, experience, and information of their fellow-competitors. The broad and comprehensive language of the resolution of the House of Representatives demands, however, "all information" in possession of the Department, "including (copies of) all correspondence" touching postal cards, and I, therefore, unreservedly furnish the same.

It has been asserted that in employing the National Bank Note Company to engrave and prepare the dies, rolls, and plates for the cards, an intentional advantage has been given that company by the Department. Justice compels me to say that that company, by doing the work referred to, has obtained no advantage over any other establishment or firm, beyond the mere compensation it may receive for engraving and preparing the dies, rolls, and plates. After this is done the National may compete for the contract with other bidders; but all have an equal chance, the plates, &c., ready for use being placed at the disposal of whatever responsible party or concern may secure the contract upon the lowest bid. The fact is, the *National Bank Note Company*, only, of all the bank-note companies of established reputation, would consent to carry out the views and wishes of the Department by *furnishing a great variety of elaborate designs and making the "surface" steel plates* as required, without receiving any assurance whatever that benefit would accrue on that account.

In conclusion, I may be permitted again to call the attention of the House of Representatives to the great and immediate importance of introducing the postal card neat in design; not liable to be counterfeited; equal if not superior in quality, cheapness, and artistic appearance to those issued by any other government. A great public want will thus be met, and a grand step taken in the direction of reform—the reduction of domestic letter-postage."

As soon as the law was approved on June 8, 1872, the Post Office Department was anxious to issue the new cards which were urgently demanded by the public and the press for national use, and the Third Assistant P. M. G. about June 20th, personally investigated the matter as shown by the following letter:

"To D. M. Boyd.
Post-Office Department,
Office of Third Assistant Postmaster-General,

Washington, D. C., June 27, 1872.

Sir: When I left New York, over a week ago, it was understood that the various parties whom we called upon relative to *postal cards* would be able to submit designs, specimens of card-board, &c., early this week. Thus far *I have received* nothing from any of them, except *one specimen from the American Phototype Company*, (Vesey street.) (UXIE-F)

Will you please see the following persons and establishments, and urge upon them the importance of prompt compliance with their promises?

Mr. White, of *G. F. Nesbitt & Co.*—Specimens of card-board, with estimate of cost. (Estimates confidential with Department.)

Mr. Macdonough, of the *National Bank Note Company*—*Designs, &c.*, with estimates (Estimates confidential with Department.)

Mr. Stayner and Mr. Smillie, *American Bank Note Company*—*Designs, &c.*, with estimates. (Confidential with Department.)

Mr. Stewart and Mr. Robinson, *Continental Bank Note Company*.—Same as above.

Mr. Stetson, of *George H. Reay's* establishment may be able to give you some information for my use respecting card-board, and its cost.

You may be able to get specimens from dealers in card-board, with weight, price per pound or per thousand, 3 inches by 5¼ inches.

The card must be thoroughly made, not too light nor too heavy, (and not liable to split.) I want as many specimens, with price and weight per thousand, (for say 50,000,000,) as I can get. Help me in this if you can.

For the information of those who inquire of you, I will say that it will take ten days to select designs, style or process of printing, kind of card-board, &c., and to give us time to get out an advertisement for proposals.

The letting will be from 10th to 15th of August, the advertisement having to be published for thirty days.

The contract will be given to the lowest responsible bidder, upon designs selected by the Department, including process of printing, quality of card-board, &c.

The Department may conclude to purchase the card-board separately, and contract for the printing, banding, packing, &c., only.

We are only waiting for our friends to make their suggestions; and as soon as they are received, as promised, we will decide exactly what we want, and bidders can then put in their proposals understandingly.

All estimates (or guesses) will be kept confidential by the Postmaster-General and myself, so that rival bidders cannot take advantage of each other.

Please bestir yourself about this matter and write me.

Truly yours,

W. H. H. Terrell.

D. M. Boyd, Esq.,

Stamp-Agent, Post-Office Department, New York."

From a letter of July 1, 1872 from D. M. Boyd, the New York Stamp Agent, we learn that several of the *essays as submitted by the National Co. were "surface printed."*

"From D. M. Boyd.
United States Postage-Stamp and Envelope Agency,
New York, July 1, 1872.

Sir: Your letter of June 27 received.

I called upon the different parties named, and found that Mr. Macdonough had sent you on the 27th instant *several specimens of surface-printing* only, but no estimates. I read him a portion of your letter, and he said he would send you some prices also.

From the conversation I had with Mr. Van Zandt and Mr. Stayner, of the American Bank Note Company, I infer that they do not care to furnish specimens of designs that some other persons may adopt, and work from; and they state that if they should do the work, (in the event of their getting the contract,) their reputation as a responsible company is sufficient guarantee that it would be done satisfactorily; in fact, I infer the same unwillingness by the National Bank Note Company to have any one else work from their designs.

I called at the Continental Company, but found Mr. Stuart was out of town, and Mr. Robinson absent. I learned from one of the gentlemen connected with the establishment that *Mr. Robinson was at work on some designs, and would forward them at an early day.*

I saw Mr. White, of G. F. Nesbitt & Co., and found him at work getting up specimens of card-board, as you desired.

I also called on Mr. Stetson, but found him absent.

I asked one or two other parties for specimens of card-board, with prices, &c., which they promised to furnish in a day or two. When received, they will be sent you at once.

I will endeavor to get all the information I can respecting the matter in question and keep you apprised thereof.

Respectfully yours,

D. M. Boyd, Agent.

Hon. W. H. H. Terrell,
Third Assistant Postmaster-General,
Washington, D. C.

P.S.—I failed to state in connection with the American Bank Note Company, that Mr. Van Zandt remarked that "he could not see how a postal-card, such as you require, could be furnished, line engraved, for less than \$3 per thousand, while he thought they could be furnished, if printed on a cylinder press, for 20 cents per thousand, if the Department furnished the board."

The form of Lipman's Postal Card, as mentioned above on page 19, was later engraved by the National Bank Note Co. and surface printed in three colors for H. L. Lipman (UXIE-B). On the back of one of these cards dated May 28, 1872, is printed the advertisement quoted on page 19. Both UXIE-A and UXIE-B exist with the National Bank Note Co. 1867(?) 3 cents adhesive stamp essays 85E-Gk. Lipman's engraved and surface printed card UXIE-B is also known with a 1870 1 cent adhesive stamp pasted in the stamp block. The overall open network design on the postal card and on the adhesive stamp essay are both "lathework" and may have suggested the surface printing.

On June 28, 1872, H. L. Lipman essayed to the U. S. P. O. D. three designs for postal cards for a plate to be engraved, as evidenced by the following letter replying to the P. O. D. letter of June 25, 1872.

From H. L. Lipman.

Philadelphia, June 28, 1872.

Dear Sir: I beg leave to submit *three designs* for postal card, for a plate to be engraved, which may be of service to you in selecting your specimen for proposals, as per your favor of the 25th instant.

Respectfully yours,

H. L. Lipman.

General W. H. H. Terrell,
Third Assistant Postmaster-General,
Washington, D. C.

The third of Lipman's three essays probably was UXIE-C with stamp design engraved in the box which is similar to but not identical with the then current 1871 1 cent adhesive stamp. These were overprinted in black "SUBMITTED AS A SPECIMEN POSTAL CARD."

(To be continued.)

A Review of the Proof Section of Scott's 1944 U. S. Stamp Catalogue

As this catalog was sold out by the publishers prior to publication a review may be valuable to those who did not order a copy in advance.

This annual publication appeared on December 6, 1943. It contains much new information for U. S. Proof collectors as well as many improvements over previous catalogs. There are many price revisions to keep pace with the present advancing market, but, as this catalog was compiled in August, current auction realizations and retail prices of many popular issues are now equal to or above the prices listed. By analysis it appears that the catalog policy, at least for the Proof Section, is to list a price from 10 per cent to 30 per cent (averaging 20 per cent) above retail prices for singles or sets when the annual catalog was revised. Such a policy apparently is not applied to prices for plate numbers in the sheet margins on blocks of 8 to 12 which are listed in some cases 800 per cent above recent sales prices.

The wisdom of the prior policy is amply evident this year, as naturally prices quoted at any one time in a year are subject to market variations during the following twelve months before the next annual catalog is issued, and even prior to the date of issue four months after writing.

Proofs exist mostly in very fine condition and stamps in similar condition realize the same percentage of catalog listing. The condition of stamps varies much more than the condition of proofs which are not subject to perforation centering, gum or heavy cancellations obscuring the beauty of the fine engraving. Neither does the proof collector have to worry about watermarks and perforation gauges.

Prices for Plate Number Blocks—Normal Colors

Are we collecting proofs or plate numbers in the sheet margins? This year the list prices for all cardboard "P No. blk. of 8-10 or 12" are changed to Italics, which a note on the first page of the catalog states "*indicate infrequent sales and consequent lack of definite information.*" So far as known to this reviewer such cardboard blocks only exist among one full set of 211 complete sheets of proofs willed to the Congressional Library and not yet received there.⁽¹⁾ These card sheets have not been broken, hence no such blocks are now available to philatelists, except some of the 1893 Columbian issue. Many similar Pl. No. blocks on India are listed this year for the first time, but the prices listed are very far above recent auction prices. An exception to the above are the 1869 inverts 15 cents, 24 cents, 30 cents, and 90 cents which do exist in a collection in blocks of 8, but the last known sale price was \$300.00 each *not* \$2500.00 each as cataloged.

For instance, in many cases blocks of four listing at \$15.00 or \$30.00 for a plain block of 8, are listed at \$150.00 if with Plate No., or five times (500 per cent) additional price only for a plate number in the margin! Twenty per cent should be quite enough. And similar overhigh quotations for a plate number are listed throughout for both the India and card blocks. Recent private and auction sale realizations for India Plate Number and Imprint blocks of 50 have averaged only 50 per cent under Catalog prices for multiples of plain blocks of four, not 400 per cent above full Catalog.

(1) See *The American Philatelist* for October, 1941.

Price Changes of Normal Color Proofs

Beginning with the popular 1847 "Reproductions" as they are now for the first time correctly named in the Catalog, the small die proofs advance from \$10.00 each to \$15.00 each or \$25.00 for the set of two. The very scarce India paper plate proofs double in price, or \$22.50 for the two, and the cardboard 5 cents from \$4.00 to \$5.00 and 10 cents from \$5.00 to \$7.50 or the set of two for \$10.00. These have recently sold for \$11.00 at auction.

In the 1851 Issue the 54A-P 1 cent plate proof popular as a Type I space filler is up to \$7.50 for India and \$5.00 for card and the 10 cents Type I 54D-P for the same reason advanced to \$7.50 for India but only to \$4.00 for card. The prices for sets of 8, therefore, advance to \$50.00 for India and \$22.50 for card. The small die proof set of 8 also raises from \$75.00 to \$80.00.

The 1861 premiere gravure set is now titled "First Designs" and the scarce 1 cent indigo jumps from \$20.00 to \$25.00, the 3 cents from \$5.00 to \$7.50, the 12 cents from \$15.00 to \$20.00, the 30 cents from \$25.00 to \$30.00 and the 90 cents from \$30.00 to \$37.50. The whole set of eight now lists \$150.00. The 3 cents small die proof is raised to \$10.00 to agree with the other three so previously priced. Small die proofs of the 1862-6 2 cents and 15 cents advance to \$7.50 each and the set of three to \$20.00 while the set of large die is \$80.00 as the 3 cents scarlet is very rare.

Most of the popular 1869 plate proofs and small die proofs receive a boost, the set of eleven small dies going to \$85.00, the set of eleven plate proofs on India to \$30.00 which must be a misprint for \$40.00 as the individual prices total \$46.00. A set of ten on card go up to \$25.00.

This year the 1870, 2, 15, 24, 30 and 90 cents proofs on cardboard, which exist plentifully in the same colors as these stamps, have been restored to the listings. For some unknown reason they were omitted from the 1942 edition after having been listed for several years. Both the 1870 and 1873 sets of eleven large die proofs are now quoted at \$150.00. The 1875 2 and 5 cents take small advances except the large die. In the 1882 set the 5 cents brown Garfield is now included and the set prices for five are adjusted accordingly. A few small raises are noticed through the 1883, 87, 88 and 1890 sets, especially the scarce 225P 8 cents on card which goes to \$5.00, equal to the 2 cents lake and carmine, and the full set to \$12.50.

Columbians are ever in popular demand. Both plate proofs on India and card above the 30 cents are raised about \$1.00 each on card and twice as much on India. The latter set is now quoted at \$90.00 and the card set at \$40.00 although a recent auction realized \$39.00. This card set of sixteen should go to \$50.00 next year.

The 1894 small die set gets a \$10.00 raise to \$75.00 and the \$5.00 on card is restored to its former price of \$10.00. Another commemorative set, the 1898 Trans-Mississippi small die proofs set of nine is raised to \$80.00 and the large die set to \$150.00 in normal colors. Also a commemorative, the 1901 Pan-American small die set of six goes up to \$50.00 and the large die set to \$75.00. The outstanding drop is awarded to the 1904 Louisiana Purchase set of five large die proofs formerly listed at \$250.00 each and now only \$150.00. This price is based on only one auction sale where the second bidder was prepared to bid \$1,000.00 for the set of five, but received the impression that something must be wrong with them because they started so low, and so he stopped bidding. His competitor got a paper bargain according to previous Catalog prices, but has lost his paper gain through the consequent drop in this years Catalog price, and all other owners of this set also suffer! So we see that auction bargains really are not bargains when the next Catalog follows the low price.

Postage Due plate proof sets for 1887 and 1891 get raises of about \$1.00 per set for card and \$2.00 for India. This same adjustment is found throughout all the Departments except Agriculture. The State Department dollar values on India also take a raise of \$2.00 each. Large newspaper 1865 small die proofs go up to \$17.50 and the card proofs to \$6.00.

Revenue proofs show only a few price changes, mostly small advances on card proofs of the Third Issue from the 60 cents to \$20.00 the latter now listing \$10.00. Small die proofs of the Second and Third Issues are adjusted to agree with the new prices inserted in the trial color tabulation.

Trial Color Proofs

The 1943 Catalog contained 22 pages of proof listings while the 1944 edition has 24 pages. The two pages of new material are in the 11 page Trial Color Proof section which continues to improve annually. The 1942 Catalog had only seven pages devoted to Trial Color Proofs, so the addition of two pages of new listings annually is a great help to us. In 1942 many new trial colors were included of the 1845 New York Postmaster's stamp (we still need listings for the reprint trial colors), and for the 1847 and 1869 issues. The 1943 edition added more of the 1869 issue and many of the 1893 Columbian, 1873 Goodall die proofs, 1908 and 1919 issues, many new Officials, Special Handling, etc.

This year's 1944 catalog prices most of those previously listed without price and adds an entirely new section of trial color die Proofs of the Special Printings made for the "SAMPLE" stamps of 1889. There are six colors of each of the ten stamps in this set of which two sets are known on India paper die sunk on card and one set is known printed directly on die sunk cardboard. All the latter have not yet been seen by the editors and therefore await listing. The Postage Due column has been placed ahead of the Officials this year to agree with the arrangement of the stamp section. An entirely new and complete segregation appears for the Official "Goodall" trial color die proofs, except for the 1873-5 issues which remain in the general section. There is revised pricing for all these black proofs at \$7.50 each, while the colors remain at \$6.00 each as previously.

The Atlanta Trial Colors on Card

Prices have been much revised for the "Atlanta" set in order to conform with current demand for these most attractive brilliant color proofs. The supply is, of course, limited to the single panes of each that were cut up about 1918, plus a few singles in colors (no black) that have become available from a few books made up for directors of the American Bank Note Co. These were probably cut from the other panes of plates of 200 subjects printed, that were not exhibited by the P. O. D. at Atlanta in 1881, and likely left over from the original order for one pane only of each.

The 1847 set of two "reproduction" trial colors on card have jumped from \$15.00 each to \$25.00 for black and \$20.00 for colors. There were only 50 of each in the panes available to collectors, and these panes were cut into a block of 8, two blocks of 4 and two pairs, leaving only 30 singles of each color. Consequently it is easy to understand the strong demand of many more than thirty collectors for this small supply. With the annual increase in popularity of the 1847 issue continually raising prices, I would not be surprised to see the next lot offered of these most attractive trial colors, to sell above present Catalog quotations.

The 1851 "designs" have advanced from \$5.00 each to \$7.50 for black and \$6.00 for colors, and the 1861 designs to \$6.00 each for black with colors remaining at \$5.00 each. The popular 1869 issue 1 cent to 12 cents went up from \$4.00 each to \$6.00 for black and \$5.00 for colors, while the scarce and beautiful bi-colors of the 15 cents, 24 cents and 30 cents went from \$10.00 each to \$12.50 each and the 90 cents to \$15.00 each. With an original supply of only 100 of each, and some of these in blocks of 8 and 4, the demand is very strong and prices likely to go even higher.

The 1873-5 "designs" remain this year as previously priced at \$5.00 for colors but the blacks are advanced to \$6.00 each. The two 1851 Carriers advance with the 1851 regular postage designs to \$7.50 for black and \$6.00 for colors.

Looking at the Postage Due and Department Atlanta trial colors we find the first reductions in pricing, as for some reason these issues have not recently been in demand. The quantity of the original supply is the same 100 available but apparently there are not now 100 collectors interested in buying these proofs. Consequently the prices on all colors

have been dropped from \$5.00 to \$4.00 each, while the blacks remain at \$5.00. The dollar value prices of the State Department are not changed as the original supply was only a sheet of ten in each color combination and there are at least four collections that have these complete, possibly with one or two only missing. Only six of each color combination are therefore available to all other collectors, who are advised to complete their sets whenever these rarities become available. In this connection it may be well to write a few words of caution about these four Atlanta dollar value green frame with black center priced at \$50.00 each. The correct green must be the same yellow-green as the green frame with brown center, which is also true of the correct Atlanta green for the 1 cent to 90 cents values. This is most important, as the 1885 printing of normal color green frame with black centers (listed only at \$3.00 to \$5.00 each) comes on a thin cardboard only one or two thousandths of an inch thicker than the Atlanta thin card, *but* the green is more bluish than the correct Atlanta green.

Revenue Trial Colors

This year the Revenue listings precede the Telegraph listings (of which there are a number of new ones) as in the stamp sections of the catalog. We hope that next year the Revenue trial colors will be columnized as are the 1847 issue and other listings, for much space could be saved and the arrangement would be more convenient if uniform, and avoid endless repetition of type.

We are very grateful for the great improvement in substituting prices for the old check marks in the page of trial colors of the Second, Third and Proprietary Issues. However, we cannot understand why the Dark Green *g* column and the Orange *i* column each covers "two shades." The two colors included in each of these two columns are clearly different when placed side by side, and can be named if only "light" and "dark." The present arrangement leads collectors not to provide spaces on their album pages for these two colors, and much confusion results and leads to correspondence as to which is which. There is now room on this page for these two additional columns, especially if the unnecessary vertical lines were omitted. We strongly urge this change for next year. The new price listings vary from \$5.00 to \$10.00 for colors from 1 cent to \$50.00 denominations, and where the colors approximate normal colors of the stamps the price listings vary from \$7.50 to \$12.50 for the same denominations.

On the whole we have a far better Catalog this year. There are more improvements in arrangement and new items than in many years past. All this indicates a serious effort on the part of the editor Hugh M. Clark to make this section of the Catalog most useful. With exception of the extremely high pricing, so far above realized prices, for plate number blocks, we believe the pricing was nearly accurate when written last August.

Cuba and Philippines

This year's U. S. Catalog also contains a start on the listing of proofs of the so-called U. S. Possessions, each appearing at the end of those respective sections of the Catalog.

Under Cuba are now listed the 1899 die proofs made by the Bureau of Engraving and Printing while Cuba was under U. S. rule.

The Philippines listing of proofs is quite comprehensive from 1906 to 1940. The small die proofs of 1906 are all priced at \$10.00 each and those of 1909-13 at \$12.00 each. In the latter we have seen two copies of 261P2 2p from the 1915 printing for the San Francisco Exposition which came from the Southgate Collection and which is not yet listed. The 1935 issue large die proofs are listed but not priced as also are the 1939 and 1940 small die proofs. The 1906 Special Delivery small die proofs are priced at \$20.00 and \$25.00 respectively. Postage due small die proofs of 1899 and 1901 are also listed but not priced.

As all the stamps of Hawaii are now listed in this Catalog it would be logical to add the many proofs known of these stamps and we hope that next year this may be done.

Report of Auction Sales of Proofs

The Editor will appreciate for review in this JOURNAL, receipt from Auction Sale dealers of priced catalogs of their lots of all essays and proofs only, both U. S. and Foreign.

Carl Pelander Sale, N. Y. Sept. 23-5, 1943. This sale of the Solo Goldsmith Collection of NETHERLANDS, COLONIES & BELGIUM contained some essays and proofs of these countries. Of NETHERLANDS a large die essay probably 1852 (2E-A) 10 cents brown full face of King William III, resembling slightly the first issue of Dutch Indies sold for \$12.50 and a pair of die essays resembling the issued design with rectangular frame (1E-A) 5 cents in blue, greenish-black, rose and violet, with (2E-B) 10 cents in blue, pink, orange, green and indigo, only realized \$6.00. The 1863 (4TC₄) 5 cents black imperforate on colored papers—yellow, blue, and brown sold for \$7.75 for 3, while the same (4P₆) on two shades of dark blue perf. 12½ brought \$5.25. The 1869 5 cents essays (13E-A) double line in black, green and rose with (13E-B) single lined in rose, black, green and blue and one in blue on glazed paper realized \$8.25 for the 8.

A lot of 17 CURACAO trial color proofs 1873-89 (1TC to 5TC) 2½ cents to 25 cents in black, and olive-brown including (6TC) 50 cents and (2TC to 5TC) 3 cents to 25 cents in green, with 1889 (13TC) 1 cent in gray-black and vermillion and (14TC) 2 cents in chocolate (17) sold for \$11.50.

In the DUTCH INDIES 1873 four trial color proofs (3TC) 1 cent perf. 13½, gray-brown, black, buff and gray-lilac brought \$4.50. The lot of 13 Haarlam Prints perf. 14 trial color proofs (9TC) 10 cents (2), (12TC) 20 cents (6) and (15TC) 50 cents (5), colors not mentioned, sold for \$18.00 and Berlin trial color Prints of 1868 (11TC) 15 cents in black and brown, (13TC) 25 cents black and (15TC) 50 cents black and pale green, lot of 5 fetched \$6.75. The 1892 (30TC) \$2.50 gld. imperf. in 15 trial colors sold for \$19.00.

There were about 16 lots of BELGIUM essays in this sale which we hope to see and group with some others from H. R. Harmers Sale of December 7, 1943 in the next issue of the Journal Catalog Section.

One lot of two EGYPT 1866 (5P₄) 5 pi rose and (6P₄) 10 pi slate-blue on thin cardboard sold for \$2.25.

A NORWAY 1867 (15TC₁) 8 sk black die proof on glazed paper realized \$12.50.

SOMALI COAST 1902 lot of six different color essays (46E to 48E) Scott's A17 with "OF" in place of value in upper left corner only brought \$1.00.

From the above it is quite apparent that lack of knowledge of comparative rarity provides collectors with many foreign essay and proof bargains at this time. After their history is made public, we expect many of these to sell proportionately higher, so now is the time to collect them.

Irwin Heiman Sale of Col. Green Collection Part X, N. Y. Oct. 25, 1943. This sale opened with 20 lots of U. S. PROOFS many of which were grouped wholesale and consequently bought by dealers. A 1861 set of 8 large die proofs on 6x8 inch cards sold for \$80.00 and the 2 cents black 73P₁ and 15 cents black 77P₁ each on similar cards realized \$13.50 and \$12.50 respectively. The 1890 set of 11 large die proofs sold for \$70.00 and the Columbian set of 16 printed on large cards (not die sunk) fetched \$120.00. A set of nine 1898 Trans-Mississippi large die bi-color essays 285E-E to 293E-D sold for \$66.00. A lot of 195 variety card proofs 1851 to 1890 issues, "some with climatic stains" realized \$85.00, while the set of two 1847 reproductions on card then catalogued at \$8.00 sold for \$8.50. A lot of 19 varieties 1851-66 card proofs brought \$18.00 and the 1869 set of 10 went for \$15.00. One Columbian card set of 16 sold for \$29.00 and a second set for \$28.00. There were also two lots each of 92 varieties of departments which were the bargains of this sale at \$33.00 each.

Alfons Stach Sale, N. Y. October 28, 1943. There were only a few U. S. ESSAYS & PROOFS in this sale of U. S. stamps but they realized exceptionally high prices in spite of not being described so as to be identified by collectors using the U. S. Essay Catalog. A

Toppan-Carpenter & Co. 1861 24 cents blue essay 60 E-Am 1903 printing on bond paper sold for \$12.00 and the vignette with lettering only 60E-Ad on proof paper realized \$7.25. An 1869 2 cents brown small numeral 113E-De block of four was bought for \$8.25. An 1889 90 cents orange 191S-L overprinted SAMPLE A sold at \$3.00. A. v. f. Columbian cardboard proof set of 16, 230P₄ to 245P₄ then cataloged at \$31.50 for the set realized the top price of \$39.00 although since December 6 when Scott's new U. S. Catalog appeared, they are now cataloged and retail priced at \$40.00 by Scott. Only 1000 sets of Columbian card proofs were distributed in 1893 so in fifty years they have become scarce.

Harmer, Rooke & Co. Sale, N. Y. Nov. 4, 1943. Some few U. S. PROOFS were scattered through this sale of U. S. stamps. A New York Postmaster 5 cents green so-called Reprint plate proof sold for \$8.00. The 1847 reproduction set of 5 cents and 10 cents on cardboard then cataloged at \$8.00 realized \$11.00. The 1851 5 cents trial color proofs on stamp paper sold for—olive-green \$15.25, orange \$15.00, violet-brown \$11.00, pale red-brown \$10.50 and olive-brown close at top for \$10.00. A similar 90 cents brown cut into at bottom went for only \$10.00. Two 1851 1 cent trial colors on stamp paper from the 1875 plate Type I each stained sold for \$6.00 each. The 1861 premiere gravure India paper plate proofs—1 cent ultramarine brought \$12.50, 3 cents red-brown thin copy \$15.00, 5 cents brown at \$7.75, 12 cents black \$13.50, 24 cents violet at \$10.50 and 30 cents red-orange for \$19.00. The 1866 15 cents blue trial color on India brought \$6.00 and an 1867 3 cents rose "biscuit grill" all over 79E-Cg essay block of four \$28.00 and an imperforate pair \$16.00.

An 1869 set of 10 India plate proofs of which the 90 cents was thin, sold for \$20.00 and blocks of four of the 1 cent, 2 cents, 3 cents, and 10 cents brought \$5.00 to \$5.25 each and the 12 cents \$7.50. The 1869 Atlanta Trial Color 1 cent to 12 cents sets of 6 then cataloged at \$24.00 realized—black \$21.00, scarlet \$19.50, brown \$18.50, green \$16.50 and blue \$18.50, the bi-color 24 cents brought \$10.00 and a 90 cents \$11.25. An 1890 5 cents rose-brown trial color on stamp paper imperforate block of four sold for \$28.50.

The Ohlman Galleries, N. Y., Sale Nov. 16, 1943, opened with 110 lots of U. S. PLATE PROOFS. The 1847 reproduction set of 2 on card brought \$8.00 and the Columbian set of 16 on card \$29.50. The departments and revenues realized on the average about two-thirds of catalog value.

Harmer, Rooke & Co., Col. Green Sale Part XI, N. Y., Nov. 29, 1943. The first portion of this sale included many U. S. PROOFS. The 1851 set of 10 including the two carriers on card \$16.50, 1861 premiere gravure on India—1 cent ultramarine \$10.25, 12 cents black \$12.00, not reporting those defective. The 1861 3 cents lake on India 66P₃ block of four then cataloging \$18.00 brought \$16.00. An 1869 set of 10 on India sold for \$21.00 while a 90 cents single fetched \$8.00, and a set of 10 on card \$15.50. The 1870 set of 11 on India realized full catalog \$20.00. An 1890 2 cents carmine large die proof sold for \$12.50 and the 8 cents for \$16.50. The 1894 1 cent blue on card brought full catalog \$6.00, the 2 cents \$5.00 and a 6 cents block of four \$46.00. The 1 cent blue essay 247E-Ba sold for \$26.00 and a similar 2 cents essay 250E-B die sunk on India went up to \$48.00. An 1894 2 cents triangle III large die proof signed by James Kennedy who reengraved the frame sold for \$16.00 while a 5 cents large die sold for \$8.00. A lot of six 1898 large die proofs die sunk on card 1 cent, 4 cents, 5 cents, 6 cents, 10 cents and 15 cents sold for \$66.00.

H. A. Robinette Sale, Baltimore, Dec. 4, 1943. This sale opened with 69 lots of U. S. ESSAYS, Normal and Trial Color PROOFS. A 1845 N. Y. Postmaster 5 cents black die proof on bond paper sold for \$16.50. The 1847 set of 2 reproductions on card \$7.25 and 1869 set of 10 on India paper \$21.00. The 1869 Atlanta bi-color trials 15 cents to 90 cents averaged \$7.00 to \$8.50 each. The 1869 small numeral essays—1 cent buff without grill 112E-Dd block of four \$7.00, 2 cents blue and violet 113E-De block of four \$13.00 and 3 cents blue and brown blocks the same price. A 5 cents red-brown 115aE-Fc block \$12.50 and a 90 cents single 122E-Cc blue and black \$6.00. The Columbian set of 16 on card sold again for \$29.50 when still cataloged at \$35.00. In the Department plate proof sets on card the Agriculture set of 9 at \$4.75, Justice set of 10 at \$4.25, Navy set of 10 at \$6.50, Post Office set of 10 at \$4.50.

Our Definitions

By the Editor.

Learned and scientific persons, when they wish to be clearly understood try to use correct, accurate, clear and well understood words to convey their meaning. As we wish this JOURNAL to be clearly understood and to keep free from controversies, it seems well to begin by setting forth some commonly used philatelic definitions for our guidance. We realize that some of these words may have different meanings in various countries, and even among separate groups in any country, but believe the following definitions to be those generally accepted today by informed American philatelists. An effort has been made to draw clear distinctions between some words frequently misused. Philatelic students cannot be convinced by using newly coined terms that imply different meaning than the words as generally accepted because of long, or official, usage. A scientific and logical exposition of the true facts in clear well understood uncontroversial words, is the desire of this JOURNAL. We believe that to exaggerate, or overstate, a claim leads to as much misunderstanding and consequent rejection of an argument, as to tell a half truth. We hope to bring out true facts as only truth is everlasting and a permanent foundation. Any misstatements of fact will be corrected as soon as possible thereafter in order to reduce the damage done thereby to a minimum.

Information is not always available as to when prints of essays or proofs were made. Many have been printed long after their original purpose, for various reasons, but if printed from the original die, plate or stone are still valuable to philatelists and should not be rejected simply because of the date of printing. Where dates of printing are known they may be given. The quality of papers, watermarks, and colors of inks are helpful in determining approximate dates of printing, as also are small additional marks, or defects that may happen to the dies or plates through intervening time.

Occasionally, drawings or photographs were essayed by Commemorative Committees or others, as suggested designs for official approval by, or without, official request. We aim to include only such essays or proofs as from present information are official, or semi-official and now in private possession.

ESSAY—any design, or part of a design, essayed to or produced by a government (or established mail carrier) for a stamp and differing in design in any particular from an officially issued stamp. There are die essays, plate essays and forms of experimental essays, as well as unfinished or incomplete designs that may form part of a finally approved design.

Essays for United States stamps by bank note engraving firms were generally produced by designers of the "Model Department." In the early method of the production of essays, impressions from previously engraved master dies of vignettes or lathe work, which may have been prepared for other purposes, were assembled with such drawing in pencil, wash or ink as was necessary to complete the design (or model) to be essayed. When essayed with a proposal to obtain a contract, the essays were generally engraved, lithographed, or typographed (wood cut or electrotpe) to show the design and quality of work that the bidder proposed to furnish. Designs essayed by a firm already bound by contract to a specified quality, were generally drawings about an engraved vignette or photograph, or complete drawings, as it was not necessary to go to the time and expense of engraving in order to essay a design. An embossed essay, such as for envelopes, may have been a wax or carved plaster model of a design, a cast from same, or an albino impression of the design on paper. The grill essays are impressions on paper. Other patented processes were essayed in various forms.

In the XIX Century, most essays were approximately at stamp size. The use of photography after 1890 to reduce a more easily made large drawing or photograph to stamp size became general practice in the XX Century. About 1890-1893, a transitional method was used to reduce a larger subject, by photography in reverse on a ferrotype plate at stamp size. This ferrotype was then engraved in outline, and after being proofed was transferred to the steel die as a guide for engraving. Since 1894 it has been the general practice to make essays of a combination of drawings and photographs at considerably larger size than the stamp, and later reduce them photographically to approximately stamp size. These smaller photographic essays are sometimes drawn over with wash, ink or pencil. The authors consider the original drawing, or model, an essay as much as the reduced photograph of it. Thus we see that the size and presentation of essays has changed during the years, and probably will continue to do so. It is only necessary to essay a design in a form which may be approved; subject to final approval of the engraved proof.

PROOF—any impression from an officially approved design die, plate or stone, or a new plate made from the approved die, in which the design is exactly like the stamp as officially sold to the public, regardless of the color, kind of paper or material on which it is printed, or any experimental treatment to which it was subjected and not used on stamps sold to the public. Proofs were not sold to the public.

This American definition was used by Toppan, Carpenter & Co., as early as June 26, 1860, in a letter which promised to furnish the P. O. D. with "a few proofs" of old dies engraved from 1851 to 1860. The U. S. P. O. D. in November 1879 labeled the envelopes containing cardboard proofs from stamp plates of all issues from 1851 up to 1879, as "PROOF SPECIMENS" and again in October 1885 all issues from 1851 to 1885, and called them "proofs" in official letters I have seen between 1879 and 1893. In Europe this definition has been more technically restricted to impressions made before the stamps. Nearly all U. S. proofs on India paper, some trial color postage proofs and the Revenue proofs on cardboard, were made before the stamps, from the respective dies and plates and generally before hardening, which accounts for their delicate beauty and desirability.

Die or plate impressions of engravings on India paper are generally of the size of the die or plate and when made are backed with a dampened soft white card called blotter, to protect the fragile paper from damage under pressure which sinks the die or plate into the cardboard. As no adhesive was usually applied between the paper and the card, the paper readily becomes detached from the card and many are now found in this condition. Many die sunk impressions on card have been trimmed about $\frac{1}{8}$ inch or more about the die sinkage. Thicker or stronger papers do not require card backing. Die essays and proofs are very scarce as (except in a few cases) less than ten were made, and in many cases only two or three.

TRIAL COLOR PROOFS—are impressions from the approved design die or plate in any color ink not normal to the issued stamp.

REPRINT—An official printing similar to the issued stamps from the approved stamp die, plate or stone after the stamps are obsolete, that is sold to the public at face value but not usable for postage when printed. Some U. S. special printings are actually reprints. Other impressions from approved design dies, plates or stones or new plates made from the approved die, are termed proofs.

REISSUE—a reprint usable for postage.

REPRODUCTION—an official copy sold at face value to the public, similar to a previously issued design for a stamp which it resembles in engraving, design, color and paper. It may, or may not, be usable for postage.

SAMPLE—was used by the U. S. P. O. D., written or printed upon approved adhesive stamps or postal stationery furnished free *to bidders* with specifications, as samples indicative of what must be matched in detail by the successful contractor in producing the stamps. In such cases essays were not submitted. Those not so marked, if from approved stamp plates, are proofs.

COUNTERFEIT—a private imitation of an official stamp.

SPECIMEN—written, over-printed or punched on issued stamps, reprints, postal stationery, or proofs, indicates that they are not "evidence of prepayment" of postage or revenue. Specimen stamps that are not reprints hardly come within the scope of this Society. They are generally free presentations, though some SPECIMEN reprints such as U. S. Official and Newspaper stamps, were officially sold at face value.

LABEL—according to Funk & Wagnalls dictionary is "a slip, as of paper, affixed to something and bearing an inscription to indicate its character, ownership, etc." Thus it is philatelically applied to such designs that may resemble stamps but do not indicate payment for official postage or revenue, such as Christmas Seals, etc.

Papers

INDIA paper is a (Chinese), very thin soft absorbent, semi-opaque handmade paper of bamboo fibre averaging .002" to .003" thick without wove or laid screen marks. It must be backed with soft cardboard to withstand the pressure of printing. Since it is handmade it may vary in thickness even to resembling thin spots caused by hinges, and may show small defects such as air gaps which resemble pinholes, light spots, fibres, etc. It is white to faint yellowish in color. Generally used to show the finest clear impressions of engraving.

PROOF PAPER is a thicker more opaque white to faint yellowish soft rice paper with laid screen watermark, varying from .003" to .005" thick. It does not require cardboard backing for printing.

BOND PAPER is thin crisp paper, made from linen fibre and similar to paper on which the early U. S. stamps were printed. It may be white or colored. Usually about .003" thick. Its unpliableness usually does not produce the clearest impressions.

WOVE PAPER is machine made of varying but even thicknesses and when held to the light appears to be of woven mesh with little light dots between, from the impression of a fine woven wire screen.

LAID PAPER is machine made wove paper of varying but even thicknesses watermarked on a screen of parallel wires, gathered with wires in the opposite direction about an inch apart.

MANILLA PAPER is a coarse cheap light brown wove paper sometimes colored, made of manila hemp fibre, and may be watermarked laid, such as used for envelopes and wrappers.

GLAZED CARD is a thick calendered card, the back of which shows a distinct weave or texture, but on the face is smooth, shiny and compact. It may be white or colored in very delicate shades. About .01" thick.

IVORY PAPER is a glazed surface paper, similar to the glazed card in texture but thinner, about .005" thick. Usually white in color on the face but yellowish wove paper on the back.

PELURE PAPER is very thin strong machine made wove or laid paper semi-transparent. It is about .0015" thick and may be white or colored.

ONION SKIN, or "goldbeaters" paper, is very thin glassy, brittle paper, coated with collodion and gelatine, making it transparent. It is about .001" to .002" thick.

CARDBOARD on which impressions are made to show colors to advantage, has a soft surface and varies in thickness from .005" to .015" or more.

Report of Auction Sales of Proofs

H. R. Harmer Inc., N. Y., Sale Dec. 17, 1943. One CONFEDERATE STATES OF AMERICA (205TC) 1862 5 cents black die proof by De La Rue on glazed paper 60 x 92 mm. slightly rubbed on the face sold for \$22.00. I was offered one of these at London in 1937 priced at £10 (\$50.00).

ABYSSINIA (now ETHIOPIA) 1909 large die bi-color essays were offered in three wholesale lots of 18 each and were bargains at \$15.00 per lot. These were bought by the editor so that a catalog listing of these attractive die essays may be found illustrated in the Catalog Section.

AFGHANISTAN 1893, 3 different Revenue die proofs similar to Scott A19 and another very large size hexagonal shape, lot of 4 sold for \$8.00 and now repose in the collection of one of our members.

Ten wholesale lots of BELGIUM essays and proofs were purchased by the editor and we hope to write for the April Journal Catalog Section an illustrated listing combined with some of those in the Pelander Sale of Sept. 23d, if they can be seen.

A wholesale lot of 34 BOSNIA 1916-17 (18) (86TC to 104TC) imperf. trial colors and an extra copy of 88TC imperf. with four complete sets of 1917 Semi Postal Commemoratives sold for only \$18.00.

The CAPE OF GOOD HOPE 1853 (1TC) 1p black showing part of next impression below sold for \$22.50.

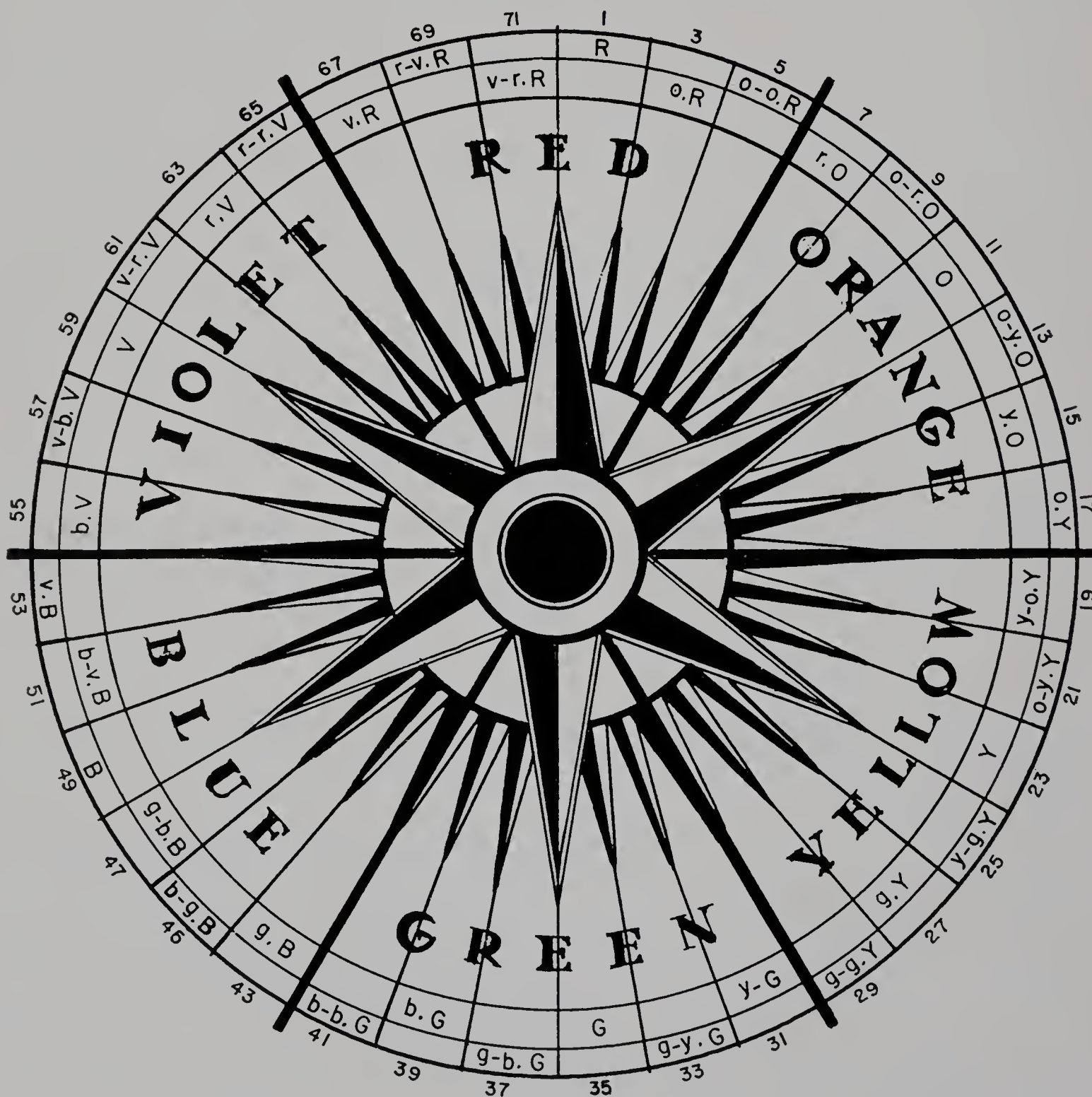
There were also some other foreign essays and proofs especially MONACO 1885-1891, SWITZERLAND 1855 to 1905 and URUGUAY 1910-11 in this sale but we were unable to stay to record the prices.

A DESCRIPTIVE COLOR DICTIONARY

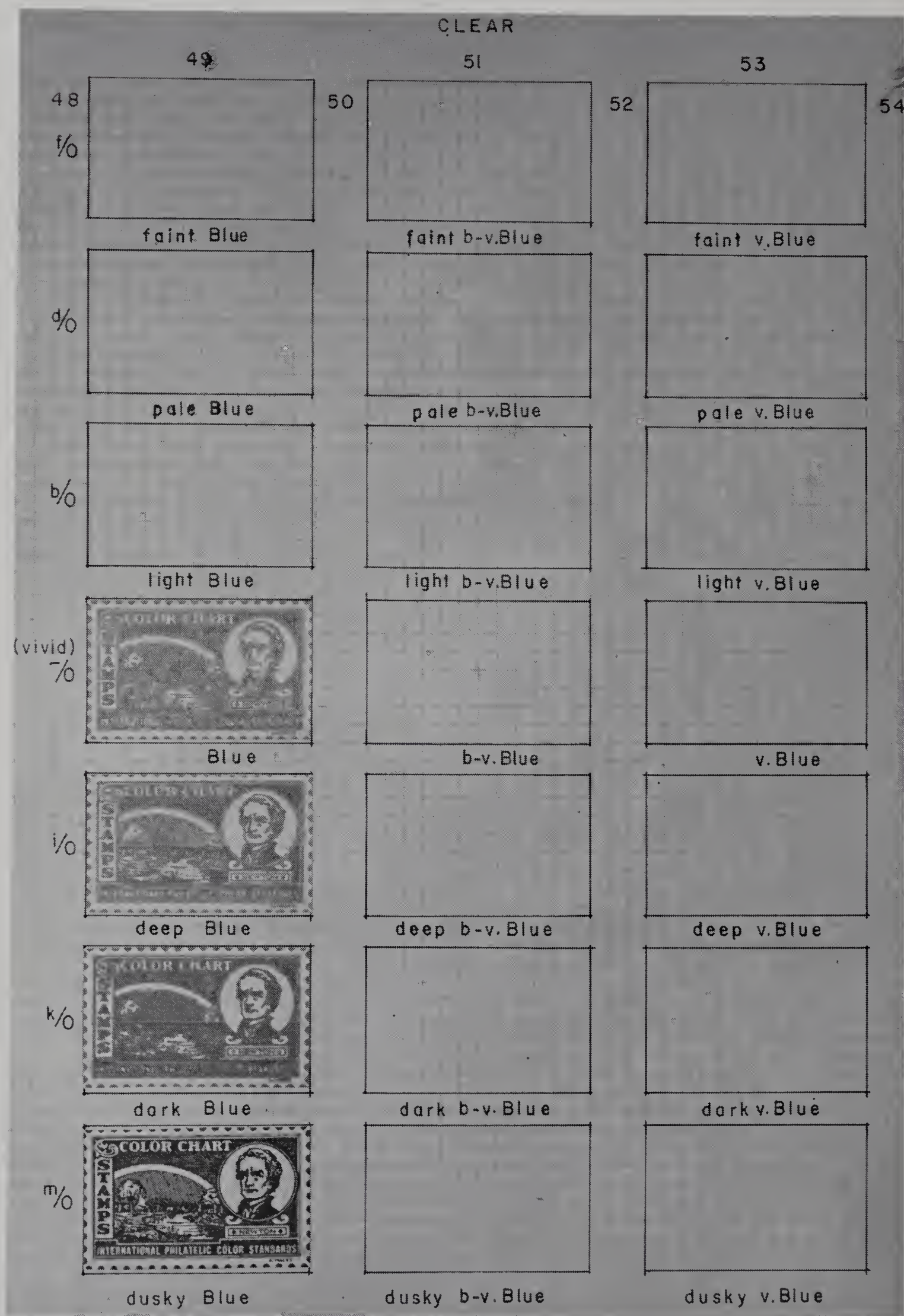
ILLUSTRATING & NAMING 1113 COLORS
USING ONLY 19 SHORT USUAL WORDS

BY

CLARENCE W. BRAZER



THE COLOR COMPASS



A PAGE FROM A COLOR CHART ALBUM.

Philatelists may make their own Brazer-Ridgway Color Album by using regular album pages on which may be mounted color blocks clipped from the front cover of *Stamps* magazine.

A clear vivid color is one in which we can see no part of either adjoining color, no white, nor black, nor gray.

COLOR TERMS. *Black* is the total *absence* of color (when pure), thus not a color.

White is the total *sum* of all colors in the spectrum (when pure), thus not a color. A prism, splits a white light into three primary colors—*red*, *yellow* and *blue* and three secondary colors—*orange*, mixed red and yellow,—*green* mixed yellow and blue,—*violet* mixed blue and red. These six colors are the basic spectrum colors to which all hues are connected.

COLOR. All colors have three characteristics, *hue*, *value* and *grayness*.

WARM COLORS are those in the color compass containing Red, Orange, and Yellow extending into hues of Violet and Green.

COOL COLORS are those in the color compass containing Blue, such as the blue-greens and blue-violets.

For other color definitions see Milton Bradley's book "Elementary Color."

COLOR HUE NAMES. We use only six fundamental spectrum color names, Red, Orange, Yellow, Green, Blue and Violet (b) which in the order named grade into each other around a horizontal circle back to red. The hues of each of the six colors occupy 60° of the 360° color circle or 10° for each hue. The six intermediate hues of each of these six colors blend from one to the other as shown on the accompanying Color Compass illustration, as (r) Red, (o-r) Orange-Red, (o-o-r) Orange-Orange Red, (r-o) Red-Orange, (o-r-o) Orange-Red-Orange, to (o) Orange, etc. Of course, equal parts of Red and Orange produce Red-Orange, and equal parts of Orange and Red-Orange produce Orange-Red-Orange. Ridgway has these abbreviated letters at the top of each column of color hues. The six hues of each of the six spectrum colors give 36 color names in the compass, each of which is given an odd number from 1 to 71, thus providing the even numbers for medium hues to which names we prefix m. The accompanying illustration (following Ridgway's book) is from an album page of my color chart and contains the three vertical color hues 49 blue, 51 blue-violet-blue, 53 violet-blue. Twelve pages each with three vertical columns of color blocks comprise the clear (/O) set of 36 color hues numbered 1 to 71. The vivid hues are on the horizontal center.

VALUES. All the 36 vivid hues on the horizontal center may be tinted with white successively making them light, pale and faint up to pure white at the top, or shaded with black successively making them deep, dark, and dusky down to pure black at the bottom. Ridgway's color plates have white and black blocks at the top and bottom of each column, but I omitted them from my pages as unnecessary. By adding to vivid hues what appears to be— $\frac{1}{4}$ white the tint is named *light* designated b/, $\frac{1}{2}$ white is named *pale* designated d/, $\frac{3}{4}$ white is named *faint* designated f/, and, of course, $\frac{4}{4}$ is pure white. By adding to vivid hues what appears to be— $\frac{1}{4}$ black the shade is named *deep* designated i/, $\frac{1}{2}$ black is named *dark* designated k/, $\frac{3}{4}$ black is named *dusky* designated m/, and $\frac{4}{4}$ is pure black (c). If a tint falls above any of these $\frac{1}{4}$ part tints, or below any of the $\frac{1}{4}$ part shades, we add v. for *very* (such as *very faint* designated g/ and *very dusky* designated n/), except below the central vivid -/ color where we use *medium-deep* designated h/. It will be noted that letters a/ to g/ indicate the tints and h/ to n/ indicate the shades including the intermediates. In practical use the word vivid is omitted in naming a hue as it is implied, or understood, and the name of the hue is sufficient. These same value names are applied uniformly not only to all colors in the clear /O set, but also to each of the five sets diluted with fifth portions of gray.

GRAYED COLORS, sometimes called neutralized, broken, chroma, or intensity of color. In Ridgway's system, in order to completely cover the range of color, all the 36 clear hues and their six values as contained on the first set of 12 pages, are diluted with what appears to be fifth portions (c) of neutral gray thus making five additional sets of

(b) In the spectrum the hues between Violet and Red are invisible to the human eye.

(c) Ridgway found that the actual percentages used vary greatly from the appearance for these values and gray neutralizations.

grayed colors. Those sets that appear to be diluted—one-fifth gray I named (/1) DIM, two-fifths gray (/2) named DULL, three-fifths gray (/3) named DISMAL, four-fifths gray (/4) named SMOKY, and five-fifths gray (/5) GLOOMY. This last set of colors diluted with full neutral gray are all grays with very little color appearing in them and are next to the blacks which occupy the last column (71) in this gloomy set. The (/3) *dismal* and (/4) *smoky* sets skip every other hue column thus requiring only 6 pages of 18 hues each and the (/5) *gloomy* set contains 3 pages of 9 hue columns as it is difficult for the eye to see the differences between the columns omitted.

Thus by this simplified system all names printed on the 12 pages each containing the /O CLEAR, /1 DIM and /2 DULL sets are identical, except that the 12 pages of each set have the set name at the top of each page, *which name always is used as a prefix* for all the other color block names in the set. The same applies also to the 6 pages each for the /3 DISMAL and /4 SMOKY sets, but the 3 pages of the /5 GLOOMY set are slightly different.

In the (/1) *dim* set the blues and violets vary so much that Ridgway inserted in this set only six extra hue columns on two extra pages, which are very useful. Unfortunately, however, he numbered these six dim hues with the same odd numbers used on the regular columns, but added a star to these six additional hue column numbers. I find that the six extra hues practically fit in between the regular odd numbered hues and I have, therefore, assigned them those even numbers 48, 50, 52, 54, 56, and 58 and add the prefix m. (for medium) to the hue names in each value.

NUMBERS & LETTERS. For practical use in translating numbers to names, I have prepared a 4 x 6 inch card containing the numbers of all the hue names, letters for the value names and fraction numbers for the grayed sets as shown by the chart below. In matching colors with the illustrated color blocks we need only to record the designation which translated from the chart below as 7 b/2 would be named dull light red-orange. For compactness the adjective may be abbreviated using only the first letter of the color. (e)

COLOR NAMES, NUMBERS & LETTERS

Hue Names			Value Names		Diluted Set Names
1. red	25. y-g-yellow	49. blue	white	/O (clear)	
3. o-red	27. g-yellow	51. b-v-blue	g/ v. faint	/1 dim	
5. o-o-red	29. g-g-yellow	53. v-blue	f/ faint	/2 dull	
7. r-orange	31. y-green	55. b-violet	e/ v. pale	/3 dismal	
9. o-r-orange	33. g-y-green	57. v-b-violet	d/ pale	/4 smoky	
11. orange	35. green	59. violet	c/ v. light	/5 gloomy	
13. o-y-orange	37. g-b-green	61. v-r-violet	b/ light		
15. y-orange	39. b-green	63. r-violet	a/ v. vivid		Note.
17. o-yellow	41. b-b-green	65. r-r-violet	-/ (vivid)		To name even
19. y-o-yellow	43. g-blue	67. v-red	h/m. deep		number colors
21. o-y-yellow	45. b-g-blue	69. r-v-red:	i/ deep		not illustrated,
23. yellow	47. g-b-blue	71. v-r-red	j/ v. deep		add m.(edium)
			k/ dark		before name of
			l/ v. dark		the lower odd
			m/ dusky		number. Thus—
			n/ v. dusky		8 b/2 dull light
			black		m. r-orange.

The number and name of a color is written thus:
7 b/2 dull light r-orange.

MATCHING COLORS. Accurate matching requires daylight, not artificial light. In using the illustrated color plates match the solid ink color on the stamp with a solid color block. If the stamp cannot be slid under the color block, slightly flex or curve the stamp upwards so as to exclude all paper from the line of vision. Hold the stamp almost at right angles to the color block and match the ink until you find a color block where the ink melts into the color block. First determine the hue column and then compare with the same columns in adjoining grayed sets, then determine the tint or shade in the correct column. By a little practice in matching one soon becomes familiar with the use of this color dictionary. A small hand-glass magnifying two or three diameters is helpful in magnifying difference in colors.

(e) For practical use see the listings in the catalog section of this ESSAY-PROOF JOURNAL.

A Catalog of Essays and Proofs

Seen By The E-P Society Catalog Committee

Clarence W. Brazer, Chairman

415 Lexington Ave., New York 17, N. Y.

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. N denotes normal color.

Color numbers are from Ridgways Color Standards, with Brazer's names.

Values where given are about 20% above current retail prices.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Abyssinia (Now Ethiopia)



King Solomons Throne.

1909.

87E-A.

87E-A. Without Value.

Size of design 21x35.2 mm.

Designed by Victor Marek.

Engraved by E. Dete.

a. Typographed die frame with separate vignette.

On 19 g/2 v. faint y-o-yellow wove paper about 48x62 mm.

- | | |
|--|------|
| 3 i/1 dim deep o-red frame with | |
| 9 i/1 dim deep o-r-orange vig. | 2.00 |
| 3 i/1 dim deep o-red frame with | |
| 35 i/2 dull deep green vig. | 2.00 |
| 3 i/1 dim deep o-red frame with | |
| 69 b/1 dim light r-v-red vig. | 2.00 |
| 9 i/1 dim deep o-r-orange frame with | |
| 9 i/1 dim deep o-r-orange vig. | 2.00 |
| 9 i/1 dim deep o-r-orange frame with | |
| 48 m/1 dim dusky m. g.-b-blue vignette | 2.00 |
| 13 -/2 dull o-y-orange frame with | |
| 9 i/1 dim deep o-r-orange vig. | 2.00 |
| 13 -/2 dull o-y-orange frame with | |
| 35 i/2 dull deep green vig. | 2.00 |
| 19 -/1 dim y-o-yellow frame with | |
| 33 i/1 dim deep g-y-green vig. | 2.00 |
| 19 -/1 dim y-o-yellow frame with | |
| 69 b/1 dim light r-v-red vig. | 2.00 |
| 33 i/1 dim deep g-y-green frame with | |
| 33 i/1 dim deep g-y-green vig. | 2.00 |
| 35 m/4 smoky dusky green frame with | |
| 9 i/1 dim deep o-r-orange vig. | 2.00 |
| 35 m/4 smoky dusky green frame with | |
| 69 b/1 dim light r-v-red vig. | 2.00 |
| 39 i/2 dull deep b-green frame with | |
| 35 i/2 dull deep green vig. | 2.00 |
| 39 i/2 dull deep b-green frame with | |
| 55 i/2 dull deep b-violet vig. | 2.00 |

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48 m/1	dim dusky m. g-b-blue frame	
55 i/2	dull deep b-violet vig.	2.00
48 m/1	dim dusky m. g-b-blue frame	
69 b/1	dim light r-v-red vig.	2.00
71 -/2	dull v-r-red frame with	
9 i/1	dim deep o-r-orange vig.	2.00
71 -/2	dull v-r-red frame with	
71 -/2	dull v-r-red vignette	2.00



Menelik in Native Costume.

90E-A.**90E-A. Without Value.**

Size of design 21.5x35 mm.

Designed by Victor Marek.

Engraved by E. Dete.

a. Typographed die frame with separate vignette.

3 i/1	dim deep o-red frame with	
13 k/3	dismal dark o-y-orange vignette	2.00
3 i/1	dim deep o-red frame with	
39 i/2	dull deep b-green vig.	2.00
9 i/1	dim deep o-r-orange frame with	
13 k/3	dismal dark o-y-orange vignette	2.00
9 i/1	dim dark o-r-orange frame with	
21 m/2	dull dusky o-y-yellow vignette	2.00
13 -/2	dull o-y-orange frame with	
3 i/1	dim deep o-red vignette	2.00
13 -/2	dull o-y-orange frame with	
13 k/3	dismal dark o-y-orange vignette	2.00
13 -/2	dull o-y-orange frame with	
21 m/2	dull dusky o-y-yellow vignette	2.00
13 k/3	dismal dark o-y-orange frame	
48 m/1	dim dusky m. g-b-blue vignette	2.00
17 i/2	dull deep o-yellow frame with	
13 k/3	dismal dark o-y-orange vignette	2.00
17 i/2	dull deep o-yellow frame with	
48 m/1	dim dusky m. g-b-blue vignette	2.00

19 -/1	dim y-o-yellow frame with	
21 m/2	dull dusky o-y-yellow vignette	2.00
21 m/2	dull dusky o-y-yellow frame with	
13 k/3	dismal dark o-y-orange vignette	2.00
35 m/4	smoky dusky green frame with	
35 m/4	smoky dusky green vig.	2.00
39 i/2	dull deep b-green frame with	
35 i/2	dull deep green vignette	2.00
55 i/2	dull deep b-violet frame with	
3 i/1	dim deep o-red vignette	2.00
55 i/2	dull deep b-violet frame with	
13 k/3	dismal dark o-y-orange vignette	2.00
55 i/2	dull deep b-violet frame with	
21 m/2	dull dusky o-y-yellow vignette	2.00
71 o/5	black frame with	
13 k/3	dismal dark o-y-orange vignette	2.00



Menelik in Royal Costume.

92E-A.**92E-A. Without Value.**

Size of design 21.5x35 mm.

Designed by Victor Marek.

Engraved by E. Dete.

a. Typographed die frame with separate vignette.

On 19 g/2 v. faint y-o-yellow wove paper about 48x62 mm.

3 i/1	dim deep o-red frame with	
9 -/1	dim o-r-orange vignette	2.00
3 i/1	dim deep o-red frame with	
55 i/2	dull deep b-violet vig.	2.00
9 i/1	dim deep o-r-orange frame with	
9 -/1	dim o-r-orange vignette	2.00
9 i/1	dim deep o-r-orange frame w.	
55 i/2	dull deep b-violet vig.	2.00
13 -/2	dull o-y-orange frame with	
9 i/1	dim deep o-r-orange vig.	2.00
13 -/2	dull o-y-orange frame with	
33 i/1	dim deep g-y-green vig.	2.00

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- 19 -/1 dim y-o-yellow frame with
9 i/1 dim deep o-r-orange vig. 2.00
- 21 m/2 dull dusky o-y-yellow frame with
9 i/1 dim deep o-r-orange vig. 2.00
- 21 m/2 dull dusky o-y-yellow frame with
13 k/3 dismal dark o-y-orange
vignette 2.00
- 21 m/2 dull dusky o-y-yellow frame with
48 m/1 dim dusky m. g-b-blue
vignette 2.00
- 33 i/1 dim deep g-y-green frame with
13 -/2 dull o-y-orange vignette 2.00
- 35 i/1 dim deep green frame with
13 -/2 dull o-y-orange vignette 2.00
- 39 i/2 dull deep b-green frame with
9 -/1 dim o-r-orange vignette 2.00
- 48 m/1 dim dusky m. g-blue frame with
3 i/1 dim deep o-red vignette 2.00
- 48 m/1 dim dusky m. g-b-blue frame w.
11 -/1 dim orange vignette 2.00
- 71 m/2 dull dusky v-r-red frame with
13 -/2 dull o-y-orange vignette 2.00
- 71 m/2 dull dusky v-r-red frame with
48 m/1 dim dusky m. g-b-blue
vignette 2.00
- 71 m/2 dull dusky v-r-red frame with
55 i/2 dull deep b-violet vig. 2.00

Colombia



President Sanclemente.

166A-E.

1900.

166A-E. 1 centavo.

Size of design 20x25 mm.

- a. Lithographed on glazed thick white
wove paper cut outside a thin 22 x
28 mm. border. (Scarce)

71 o/5 black

166B-E. 5 centavos.

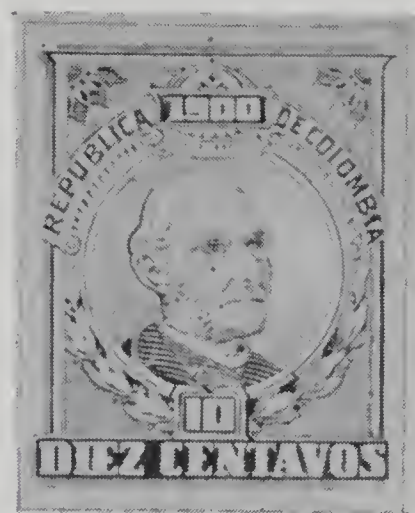
Size of design 20x25 mm.

- a. Lithographed on glazed thick white
wove paper cut outside a thin 21.2-
x27.5 mm. border. (Scarce)

71 o/5 black



166B-E.



166C-E.

166C-E. 10 centavos.

Size of design 20x25 mm.

- a. Lithographed on glazed thick white
wove paper cut outside a thin 21.5
x27.2 mm. border. (Scarce)

71 o/5 black



166D-E.

166D-E. 20 centavos.

Size of design 19x24.5 mm.

- a. Lithographed on glazed thick white
wove paper cut outside a thin 21x-
26.5 mm. border. (Scarce)

71 o/5 black

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166E-E.

166E-E. 1 centavo.

Size of design 20x23 mm.

- a. Lithographed on glazed thick white wove paper cut outside a thin 21.3-x26 mm. border. (Scarce)

71 o/5 black



166F-E.

166F-E. 2 centavos.

Size of design 21x24.5 mm.

- a. Lithographed on glazed thick white wove paper cut outside a thin 21-x26 mm. border. (Scarce)

71 o/5 black



166G-E.

166G-E. 5 centavos.

Size of design 19.5x24 mm.

- a. Lithographed on glazed thick white wove paper cut outside a thin 21.5-x26 mm. border. (Scarce)

71 o/5 black

Italy

Essayed by Pellas Bros., Genoa.



22E-A.

June 13, 1862.

22E-A. 15 Centesimi.

Size of design 19x22 mm.
Designed by Count Sparre.
Typographed plate or
Lithographed stone.

- a. On wove paper, watermarked quadrille.

35 k/0 dark green



25E-A.

King Victor Emanuel II.

Nov. (?) 1862.

25E-A. 2 Centesimi.

Size of design 20x23 mm.
Typographed plate or
Lithographed Stone 4x2=8.

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a. On thick cloudy wove paper.

17 i/0 deep o-y-yellow	_____
35 m/0 dusky green	_____
48 m/0 dusky m. g.-b-blue	_____
67 m/1 dim dusky violet-red	_____
71 i/0 deep v-r-red	_____
71 o/5 black	_____

Essayed by Re, Milan.

July (?) 1863.

Lithographed with eight essays arranged in block of

4x2 as follows—

10c	1c	2l	5c
40c	30c	60c	15c



24E-A.

24E-A. 1 Centesimi.

Size of design 20x23 mm.

a. On semi-transparent wove paper.

5i/1 dim deep o-o-red	_____
71o/5 black	_____



26E-A.

26E-A. 5 Centesimi.

Size of design 20x23 mm.

a. On semi-transparent wove paper.

45 m/2 dull dusky b-g-blue	_____
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27E-A.

27E-A. 10 Centesimi.

Size of design 20x22.5 mm.

a. On semi-transparent wove paper.

11 l/1 dim v. dark orange	_____
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28E-A.

28E-A. 15 Centesimi.

Size of design 20x22.5 mm.

a. On semi-transparent wove paper.

5 k/4 smoky dark o-o-red	_____
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29E-A.

29E-A. 30 Centesimi.

Size of design 21x22.8 mm.

a. On semi-transparent wove paper.

1 i/5 gloomy deep red	_____
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The Essay-Proof Society Catalog



30E-A.

30E-A. 40 Centesimi.

Size of design 20.5x23.8 mm.

a. On semi-transparent wove paper.

9 l/1 dim v. dark o-r.orn'ge _____
 71 o/5 black _____



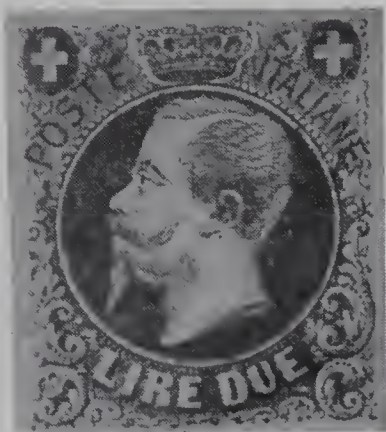
31E-A.

31E-A. 60 Centesimi.

Size of design 19.5x22 mm.

a. On semi-transparent wove paper.

45 m/2 dull dusky b-g-blue _____
 71 i/2 dull deep v-r-red _____



32E-A.

32E-A. 2 Lire.

Size of design 19.8x23 mm.

a. On semi-transparent wove paper.

33 i/0 deep g-y-green _____

Liechtenstein

Postage Due.



J6TC

1920. Proofs.

On thick white wove paper perf. 12 1/2.

J6TC. 30h 71 o/5 black _____



J9TC

J9TC. 80h 71 o/5 black _____

Brazil

Essayed By American Bank Note Co.



71E-A.

1878.

71E-A. 80 Reais.

Size of design 20x26 mm.

a. Die on India paper.

37m/0 dusky g-b-green 7.50

(To be continued.)



BUTLER PACKARD

Bank Note Artist-Designer

By Thos. F. Morris

Many men achieve fame in the many branches of the arts—their names are held in high esteem after death because of the works left behind them. Too few realize the unusual and painstaking work performed over the years by the artist-designer in the bank-note profession, a class of work with which everyone comes in daily contact, but few of whom regard of much importance. Yet countless billions of dollars in stamps, banknotes, bond and stock certificates, etc. have been produced through the years, and no one ever knows or even hears of the men who are responsible for their production.

Not long ago the writer had the privilege of discussing this matter with one of the members of the family of Butler Packard. A designer of our stamps and banknotes during the Victorian age, Mr. Packard, at the request of the Secretary of the American Banknote Company in 1912, wrote an autobiography covering his career with the Banknote companies. Mr. Packard had completed only two years previously, 59 years of service in the banknote profession. During this time he had designed more stamps than any other person in the business, and who also was responsible for the 1870 designs of U. S. Adhesives. This autobiography provides the reader with intimate information on the different companies before the consolidation of the American and I believe it will be of particular interest to our membership.

New York, October 1912.

Mr. George H. Danforth,
Secretary American Bank Note Co.
70 Broad St., New York City.

My Dear Mr. Danforth,

In compliance with your request to furnish you with a short history of my connection with the American Bank Note Co. and *its predecessors*, I submit the following facts. But *first*, I will reply to the questions herewith given:—

Date of entering the Company? 1851.

Employed by what other Companies besides the American? None.

Position at time of retirement? Modeler and designer.

Other positions which you have held? Manager Modeling Dept. National Bank Note Co. and asst. to President, Mr. Macdonough, in inspection of work of engraving dept. Also receiving customers and taking orders for work.

Date and place of birth? March 18th 1838, Albany, N. Y.

In the year 1851 I commenced in the office of Danforth, Bald & Co. 1 Wall St. as general utility boy.

Mr. Edw. J. Danforth was President.—Do not think any “V. P.” was necessary in those days.—Mr. Delaplans Danforth, son of president, was Secretary. Mr. Mosely Danforth was picture engraver. Also Mr. James Smillie Sr., Joe Ourdan, Chas. Smith (afterwards counterfeiter) and I think, Mr. Girsch.

Mr. George H. Danforth was transferer and also Mr. Lindsay and Mr. Osborne. Mr. George Tichenor was geometrical lathe worker—all, men eminent in the bank note business.

Mr. Samuel Stiles was head of engraving dept. Of the letter engravers I remember Archibald and John McLees, Mr. Van Houten and my father, Rawson Packard. Others I have forgotten. At this time I think all printing was done at 1 Wall St. Mr. James Macdonough was modeler, draughtsman, artist and traveling agent for the Co.

Sometime over a year after beginning with the Company, I was placed in the engraving dept. to wait on the men, attend to fires, dust the rooms etc., wait on Mr. Macdonough in modeling room, and gradually to pick up some knowledge of engraving.

About 1853 my father was called to the Philadelphia Branch of the Co. and the whole family went with him.

The New York firm name was, somewhere about this time, changed to Danforth, Wright & Co. and the Philadelphia House to Danforth, Perkins & Co., Mr. Henry Perkins being President and Manager.

Mr. William D. Nichols was the vignette engraver. Mr. James Meignelle was commercial agent for Southern business. Wm. Ware was transferer. I do not remember any details of the years here, only that they were pleasant and I improved rapidly in learning the various details of engraving.

Sometime in 1857 my father decided he would have his family go out to my grandfather's home in Western New York for awhile, he remaining in Phila. I was ready for it, anticipating great benefit.

Whilst in the country I gave much of my time to study, drawing, sketching from nature, and specially to physical development, thereby laying a foundation for health and strength still retained in this my seventy-fifth year.

With social enjoyment added, time passed all too quickly.

In 1859 or 1860 my father decided to leave Phila. and return to New York. So the family returned to Brooklyn, and soon after I started in with the American Bank Note Co., then occupying the top floor of the old Custom House cor. Wall and William Sts. I think Mr. Hatch was Prest. at that time. William Main Smillie was Supt. of engraving dept. Wm. F. Costenbader, foreman. James P. Major, modeler. Alfred Jones Supt. picture engraving dept. At one time I tried to be transferred to the picture dept. Mr. Jones agreed to it, but Mr. Smillie would not consent, much to my disappointment.

About this time the civil war fever broke out, and I recollect how later the Co. felt it necessary to obtain Springfield rifles from the authorities to be used for guarding its property. Also it was deemed necessary for a time to place a guard at entrance to stairway and upper landing, and a large number of printer's heavy iron weights were stored at top of landing, ready to be hurled down on an approaching enemy—but never used.

So years passed and the Co. moved to 142 Broadway, to what was then considered a large and complete establishment.

I cannot recall the dates of these years, but some time before the consolidation of American, National and Continental Bank Note Cos. took place I went down to 1 Wall St. to the National Co. as modeler. Soon here I was given charge of the modeling dept. and all work of engraving dept. passed through Mr. Macdonough's or my hands for inspection and approval.

Besides making some of the models myself, I met customers and took orders for work. Once I spent a week in Washington, making models for U. S. Govt. Tax Stamps, and got the order.

At one time the Natl. Co. thought it good policy to elect Mr. Albon Man (a lawyer, nephew of U. S. Secy. Salmon P. Chase,) as company Secy. After Mr. Chase went out of office Mr. Man was replaced by Mr. Jno. E. Currier, who came from Portland, Maine.

I do not remember when Mr. A. D. Shepard came into Co. Everything went on favorably with me and my prospect with the N. B. N. Co. were excellent, until the actual

consolidation took place. Then for a time there was much confusion and difference of opinion amongst the officers of the three companies as to final conditions; and, unfortunately for me, not being a stockholder, I was relegated to the modeling dept. at a reduced salary.

At this time Mr. Wm. D. Nichols had a block of 4000 shares of N. B. N. Co. stock for sale. I tried to obtain some of it, but he would not break the block. I think eventually George H. Stayner bought it at a remarkably low figure, and changing it into the new Consolidated Stock, sold it to his Eastern friends (he holding the proxies, which afterwards gave him much influence in the Co. and enabled him to force himself into the office of Treasurer) making out of it a very large sum of money. Smillie secretly hated him, so did Shepard.

Somewhere about this time Mr. Alfred S. Major came into the modeling dept., a quiet and unassuming young man.

It has been my privilege to be associated with him for years, to love him as a true friend and to admire in him the faithfulness and ability that has placed him amongst the first in the American Bank Note Co.

In the railroad branch of the modeling dept, in room adjoining ours, Chas. Sickles, Supt., was Warren L. Green, Walter Major, Emerson and others whose names I have forgotten. Ah! The memory of that double dept. is pleasant, even fragrant! (We sometimes smoked pipe or segar.) The work went on quickly, but there was an atmosphere of geniality about the place, a sense of freedom and satisfaction that made it a privilege to belong to the dept.

Both Major's were full of life and humor and Warren Green not behind them. And others in dept. helped out what might be lacking. Oh! There never before was such a modeling dept. and never again will there be its like! One Fall I had a barrel of apples sent down from the country as a treat to dept. and placed under cover. Two days after the barrel was empty! We heard that the "outsiders" had found them.

After some years,—I have forgotten dates—the Co. moved to the new building erected for them in Trinity Place.

We all admired the grand and spacious office floor and special rooms. Our modeling room on ninth floor was nicely fitted up, but eventually becoming too small, a tenth floor was built, which in a few years more had to be enlarged to twice its original size. Then the dept. was furnished with new and complete equipment of closets and shelves for our proof stock. Wm. M. Smillie, at this time V. P., was Genl. Manager of all the engraving depts. Costenbader, Supt. engraving; Osborne, Transferring; Alfred Jones, picture dept. Thos. F. Morris, modeling dept. Mr. A. G. Goodall was president at this time.

Mr. Morris in time leaving the Co. to take government position in Bureau at Washington, Mr. A. S. Major was appointed to take his place. For some years, whenever Major was absent on a vacation, on business for Co. or from sickness I acted in his place. When Mr. Major was still further advanced, as Mr. W. L. Green became president of Co., Mr. Theodore Richard was made head of modeling dept.

In 1909 my right hand began to fail me. Specialists on examining my case said working nerves and muscles of hand and arm were worn out from so many years constant use. Before the end of 1910 I had become so incapacitated for work that Mr. Major informed me that Decr. 1910 would end my service with the Co.

And Mr. Major notified me that the Co. had decided to pension me. This information was received with a gratitude that words cannot express. I most sincerely appreciate this benefaction of the American Bank Note Co. through its officers.

In designing work, I have probably made more designs for postage and revenue stamps than any other man in the business. And bank note models without number. At the close of my connection with the modeling dept. I was greatly surprised and pleased by the gift of a silver "Loving Cup" from my associates, Mr. Alfred Major making the presentation speech, to which I feelingly replied. "*Sic transit gloria*" Hoping this account will afford some satisfaction, and with kindest regards to you and the other officers of the Co. Believe me

Faithfully Yours,

Butler Packard.

Society & Directors Meetings

Report to Organization Meeting

October 27, 1943

By CLARENCE W. BRAZER,
Temporary Secretary

In August while working on the 1944 U. S. Catalog, Sections of Proofs and Specimens, with Editor Hugh M. Clark, he suggested that he would like to have a Committee from an Essay-Proof Society to work with him annually on the Catalog listing of Proofs, as the U. S. Essay & Proof Unit of the A. P. S. was not sufficiently representative. Recalling the group in South America who published *Pruebas Y Ensayos* it occurred to me that an international Society to publish such a magazine on Essays & Proofs should fill this void. That evening at dinner I suggested this Society to a group of several proof collectors and it met with immediate approval.

A tentative prospectus was drafted on August 12, and thru the courtesy of Julian Gros was sent to about twenty other prominent collectors, who agreed to join the Organization Committee. Their names appeared on the Prospectus. The Prospectus with Application blank was printed only a month ago and has been mailed to about 1000 collectors. Advertisements were inserted in *Stamps*, *Mekeels* and *Linns* and also offered to *Gossip* and *Western Stamp Collector* but copy arrived at the latter two too late for appearance prior to this meeting. Each of the magazines carrying the advertisements also gave us editorial articles and the others will no doubt do so later. *Chambers Stamp Journal*, the *Chicago Sun*, the *N. Y. Sun* and *N. Y. Herald Tribune* have also kindly given us public notice, for all of which we are thankful.

Several members whose collections are available have kindly loaned us pages from their albums to fill these 20 wall frames with essays and proofs and the Collectors Club have generously made the frames available to us today, as well as to give us the use of this meeting room.

The accompanying list of Charter Members have all paid \$3.00 annual dues, amounting to \$237.00. In addition, as listed herewith, 17 members have generously contributed toward organization expenses the sum of \$314.00, or total receipts of \$551.00. The expenses paid to date are only the cost of printing 5000 of the Prospectus for \$12.50 for which receipted bill is attached to this report. The advertising bills have not yet been received. All other incidental expenses have been contributed. The present balance is \$531.50 for which my check is herewith tendered the Society. I expect to mail about 3000 more copies of the Prospectus as soon as time permits and I hope each member will also mail copies to those he may know might be interested. Future advertising will be decided by the Board of Directors.

Attached to this report will be found a draft of a proposed Constitution and By-Laws which I suggest be referred immediately to a Committee to report later. Some such form may serve at least temporarily to fit our needs until more time can be given to study any desirable amendments for future adoption. At least until a larger membership is obtained, the expense of publishing a 36 page quarterly magazine will make desirable a class of Contributing Members and several have expressed a desire to become such. After the first magazine appears we will have something to show the desirability of belonging to this Society.

Alfred Lichtenstein and Sol Glass have suggested that it might be well for us to join with the American Philatelic Society perhaps as a Chapter, or Unit. Of our 80 members, 55 are now members of the A. P. S. If the A. P. S. would receive our \$2.00 annual subscription to the magazine and receipts from advertising, and bear the expense of publica-

tion and distribution as a supplement to the AMERICAN PHILATELIST which has a circulation of over 5000, then I can see some advantage in such a proposal. But until some such mutually satisfactory arrangement can be agreed upon, it seems to me best to proceed independently. The Society should be incorporated and I understand that Minnesota laws permit voting by mail which is desirable for this international Society. I suggest that this meeting authorize the Board of Directors to incorporate this Society.

Contributing Members to October 27, 1943

IN ADDITION TO \$3.00 DUES

1. Clarence W. Brazer	\$ 10.00	14. Robert K. Holton	5.00
2. David H. Burr	5.00	15. Hans G. Zervas	2.00
3. Julian F. Gros	10.00	23. Charles T. Church	10.00
4. Thomas F. Morris	15.00	24. Horace F. Hartwell	10.00
5. Vinton E. Sisson	7.00	36. Jacob D. Funk	20.00
6. Alfred F. Lichtenstein	97.00	42. Chester A. Smeltzer	7.00
7. Frank A. Hollowbush	5.00	43. Winthrop S. Boggs	2.00
9. Karl Burroughs	5.00	59. Julian Blanchard	2.00
11. Fred C. C. Boyd	100.00		
13. George C. Hahn	2.00	Total	\$314.00

Organization Meeting, October 27, 1943

At The Collectors Club, New York, N. Y.

At 4 p. m., Wednesday, October 27, 1943, Dr. Clarence W. Brazer, acting as temporary chairman, called the meeting to order. At his request, Julian Gros acted as temporary Secretary.

Dr. Brazer presented his report on the organization work, together with a list of all the members enrolled, in his capacity of temporary secretary of the organization in formation. With this report he turned in the accumulated dues and contributions, less expenses paid already, totalling \$531.50 plus \$31.00 collected on the floor, making \$562.50 in all. (Appended)

The members present at the meeting, during part or all of its sessions were:

Messrs. Gros, Morris, Brazer, Rich, Zervas, Kehr, Bloch, Rosell, Colby, Smeltzer, Ohlman, Glaser, Coopernsmith, Staecher, Myer, Reeves, Ehrenberg.

A Nominating Committee consisting of Messrs. Ernest A. Kehr, Sylvester Colby and Jacob Glaser, was appointed, by the Chairman upon a motion passed by the meeting.

On motion passed by the meeting, a Constitution & By-Laws Committee consisting of Messrs. C. A. Smeltzer, T. F. Morris and F. W. Rosell was appointed, with powers to present for adoption a Constitution and a set of By-Laws.

By general agreement, the report of the Nominating Committee was deferred until after that of the Constitution & By-Laws Committee upon the Constitution.

The meeting recessed for 40 minutes, while the Committees met and acted.

Upon resuming the session, Mr. Smeltzer reported for the Constitution & By-Laws Committee, reading the draft Constitution as previously prepared and amended in some particulars by this Committee (Appended).

By unanimous vote the Constitution was adopted.

The Nominating Committee thereupon brought in the following slate, presented by Mr. Colby:

Directors for one year: Messrs. H. G. Zervas, V. E. Sisson, C. A. Smeltzer, Hugh M. Clark.

Directors for two years: Messrs. John N. Myer, S. G. Rich, E. N. Costales, Clarence Hennan.

Directors for three years: Messrs. T. Morris, C. W. Brazer, F. W. Rosell, W. I. Mitchell.

Upon motion the secretary was directed to cast one ballot for these, who were then declared elected.

At 6:15 p. m. the meeting recessed until 8 p. m. for dinner and for the Board of Directors to meet and elect officers from amongst its number as provided in the Constitution.

At 8.20 p. m., Dr. Brazer again called the meeting to order, introducing the three members not present at the afternoon session, Messrs. Ehrenberg, Ohlman, Bloch and Staecher, and visitor W. Kimelman. Mr. Rich, as secretary, replaced Mr. Gros in recording the meeting.

Dr. Brazer introduced Mr. Smeltzer as the elected President, and handed the meeting over to him, amid applause. Mr. Smeltzer made a brief speech of acceptance.

Mr. Gros, as temporary secretary of the meeting, reported that there was nothing further, arising from the afternoon session as per his minutes, and turned his minutes over to the secretary.

The Secretary read the list of officers as elected by the Board of Directors, and they were installed briefly.

The Secretary read the list of appointments made by the Board of Directors. (Officers and appointees list appended).

Mr. Morris, reporting for the Constitution & By-Laws Committee, brought in a draft for by-laws, as elaborated by the Committee.

On motion, the term "Journal" was substituted for "Magazine" throughout the by-laws.

On motion by Dr. Coopersmith, a clause was added:

"Sec. 6 (Article I): Any society which engages in activities related to those of the Essay-Proof Society may be admitted as a corresponding member, with the same privileges as an active member. A corresponding member society shall be entitled to only one vote."

By general agreement, the remaining sections of Article I of the By-Laws were renumbered to admit of including this section.

On motion, the reinstatement of a member who has ceased to be in the Society, shall be made without restoration of the member's original membership number. The insertion of this provision in proper wording was left to the Secretary.

On motion, the By-Laws as finally revised, were adopted unanimously.

Mr. Zervas, as Chairman of the Library Committee, notified the meeting that he now appointed every member of the Society as members of his committee, and requested that all should send him bibliographical loci.

The meeting adjourned at 9:45 p. m.

During the meeting, the frames in the Collectors Club meeting room were filled with exhibits of proofs and essays belonging to various members.

STEPHEN G. RICH, *Secretary*.

Meeting of the Board of Directors, Oct. 27, 1943

Dr. Brazer, acting as temporary Moderator, called the meeting to order at 7:35 p. m. in the Collectors Club lounge. The members of the Board present were Messrs. Brazer, Smeltzer, Zervas, Rosell, Morris and Rich; and Myer by proxy; constituting a quorum as provided in the Constitution.

The following officers were elected for the Society year 1943-44:

President—Chester A. Smeltzer

First Vice President—Dr. Clarence Hennan

Second Vice President—Frank W. Rosell

Secretary—Stephen G. Rich

Treasurer—Thomas F. Morris

International Secretary—Hans G. Zervas

President Smeltzer made the following appointments:

Editor of Society Journal—Clarence W. Brazer

Business Manager of Society Journal—S. G. Rich (as Secretary)

Library Committee Chairman—Hans G. Zervas (with power to choose two other members)

(No Attorney was appointed).

The matter of incorporation of the Society was laid over to the next meeting of the Board, by unanimous consent.

On motion of Dr. Brazer, carried, the Secretary was directed to secure letterheads, membership cards and other Society stationery as needed, not to exceed a one year's supply.

On motion of Mr. Morris, the National City Bank of New York, 42nd Street Branch, was chosen as depository of Society funds.

A brief informal discussion of character and style of letterheads, cards, emblem of the society, was held.

At 8:20 the meeting adjourned upon motion.

STEPHEN G. RICH, *Secretary*.

Meeting of the Board of Directors December 8, 1943

President Smeltzer called the meeting to order at 5:20 p. m., December 8, 1943, at the Collectors Club, New York, N. Y. The Board members present were: Messrs. Smeltzer, Rosell, Brazer, Myer, Rich and Morris. Mr. Myer left before the end; Mr. Morris arrived shortly after the beginning. Dr. Brazer held and presented proxies for Messrs. Costales and Sisson, and was given Mr. Myer's proxy when he left.

On roll call by the Secretary, a quorum was established.

The minutes of the meeting of October 27 were read and approved.

Mr. Hugh M. Clark having declined election to the Board, Dr. Brazer moved, Mr. Rosell seconded, that Mr. F. C. C. Boyd be appointed to fill Mr. Clark's place. No other nominations were made; on motion duly passed, Mr. Boyd was made a Director for one year.

President Smeltzer presented the list of Committee appointments. This was taken up seriatim for approval. Previous to approving these appointments, Mr. Rosell moved, Dr. Rich seconded, the following motion:

"That the Chairman of each committee shall submit, at his discretion, additional names for membership on his committee, to the Board of Directors for approval by mail vote or at a Board meeting." This was carried.

The following *Committees* were each approved by a separate vote, in each case unanimous:

Awards: Chairman, Dr. Clarence Hennen; Hugh M. Clark, Hiram E. Deats.

Catalog: Chairman, Clarence W. Brazer; Eugene N. Costales, Winthrop S. Boggs, Paul Wise, Ernest A. Kehr, Marcus W. White, D. D. Berolzheimer, Roy W. Gates, John N. Myer, Henry R. Harmer.

Chapters and Units: Chairman, Horace F. Hartwell; Julian Gros, Vinton E. Sisson.

Constitution & By-Laws: Chairman, Frank W. Rosell; Erwin N. Griswold, F. C. C. Boyd.

Finance: Chairman, Thomas F. Morris; A. H. Wilhelm, Vincent Domanski, Jr.

Publicity: Chairman, Ernest A. Kehr; Jacob D. Funk, Charles Hahn, Al Burns, George W. Linn.

Recruiting: Chairman, Sylvester Colby; David H. Burr, George C. Hahn, Horace F. Hartwell, P. V. O. Barkelew, Herman Herst, Jr., Max Ohlman, Elmer R. Long, Lambert W. Gerber, Daniel F. Kelleher, Gordon R. Harmer.

Dr. Brazer moved and Mr. Rosell seconded, that an Assistant Librarian be appointed, and that Mr. Julian Gros be appointed to this office. Carried unanimously.

The Secretary was instructed to ask acceptance on the part of all committee and other appointees.

On motion of Mr. Morris, the Board approved of all payments made since Oct. 27, 1943, 5 bills for advertising and cuts, totalling \$35.75. Carried unanimously.

On motion of Mr. Morris, the payment by Dr. Brazer of Stowell Printing Co.'s bill for \$12.50 for Prospectuses in October, was approved.

Treasurer Morris reported \$604.75 in the bank and all bills received to date already paid.

The following motion was made:

"That all bills to be authorized by the Board for payment shall be first approved in writing by the person contracting each; then sent to the Secretary and submitted to the Board for approval by mail vote or at a meeting, before being sent to the Treasurer for payment." Carried.

On motion, the Editor was authorized to contract for not more than \$200.00 worth of cuts during any one quarter.

Under new business, arrangements for publishing the *ESSAY-PROOF JOURNAL* were discussed in detail, and the costs involved were discussed. The matter of advertising rates was taken up and a schedule agreed upon.

Moved that the non-member subscription rate for the *JOURNAL* shall be \$3.00 per year. Carried.

Moved, that the business Manager shall have a printed form for advertising rates and/or solicitation prepared.

The Secretary reported a total of 112 members to date, of which 111 had paid their dues; all dues for these 111 have been sent to the Treasurer.

The Secretary was directed to bring up the matter of incorporation of the Society at the next meeting of the Board.

At 6.45, on motion, the Board meeting adjourned.

Stephen G. Rich,
Secretary.

Report of Secretary

Oct. 27 to Dec. 31, 1943.

The roster of members, all of whom have paid their dues, constitutes the bulk of the Secretary's report. At the moment of making this report, no applications are "in process" and accordingly, no list of such cases need be included.

Your Secretary has handled through his office up to Dec. 31, \$664.75 of Society funds, of which \$314.00 are donations or contributions, in sums of from \$2.00 to \$100.00 per member. The remaining \$350.75 are dues, including \$3.00 dues for 1944-45 of one member and two late-joining members who paid only proportionate monthly fractions of the Society year. The \$12.50 in dues, received by the Temporary Secretary before Oct. 27, were expended by him to pay the bill for printing the prospectus, and the Board of Directors has validated this outlay as well as crediting this sum on the dues account.

Your Secretary has been busied setting up and putting into operation the machinery of his office in this period. Membership cards have gone out to all Charter members and to those accepted up to the last Board meeting; remaining membership cards will go out during January as fast as member's references reply and the Board of Directors approve the applications.

STEPHEN G. RICH, Secretary.

New York Chapter Meeting

Clarence W. Brazer—Chairman,
415 Lexington Ave., New York 17, N. Y.

The regular second Wednesday meeting of the A. P. S.—U. S. Essay & Proof Unit N. Y. Group was the first joint session held with the N. Y. Chapter of the Essay-Proof Society, at the Collectors Club, 22 E. 35th St. on December 8, and there was the largest attendance at any meeting yet held, fifteen to be exact. Many are members of both organizations. The meeting started late due to several having dined well together at

No. 1 Park Avenue. Among those present were Pres. C. A. Smeltzer of the E. P. S. and E. P. S. Second V. P. Frank Rosell from Albany.

Thomas F. Morris displayed a volume of U. S. 1861 essays and proofs, and complete panes of 100 of each of the 1851 issue plate proofs on India paper of all eight values except the 24 cents, which was replaced by the sheet of Franklin carrier which shows the large horizontal plate crack. The 5 cents, 30 cents, 90 cents and Franklin carrier are left panes from the original plates, while the other panes of 100 are from the reissue plates made in 1875. None of these 1851 issue sheets contained a plate number or imprint. He also exhibited 1869 issue panes of 150 (with a few corner blocks missing) on India paper from 1 cent to 12 cents inclusive and full sheets of 100 each of the 15 cents from plates No. 23 & 31, the 24 cents from plates No. 20 & 24, the 30 cents from plates No. 21 & 21 and the 90 cents was without plate No. The 1 cent was plate No. 2, 2 cents plate No. 28, 3 cents plate No. 30, 6 cents plate No. 13, 10 cent plate No. 15 and 12 cents plate No. 17. These panes, of course, show all plate varieties on these respective panes and are invaluable in locating plate number positions of varieties. In the 1851-60 30 cents pane I noticed several double transfers. No doubt others will be located by future close study of these remarkable proof documents. No such complete study can be so easily made from stamps which must be gathered in pairs and strips and then plated with months of arduous work.

The volume of the 1861 issue shown by Mr. Morris contains many original design drawing and model essays, die essays, die proofs, trial color proofs and plate proofs in large blocks. Many of them can only be seen in this volume, but all the essays are illustrated and listed in the U. S. Adhesive Essay Catalog. Among the most unusual essays we saw were the bi-color die essays for the 1861 5 cents 95E-A with surface printed frame and engraved vignette, which were probably experiments made to determine bi-color printing for the 1869 issue. We also saw some of the rare lithographed experiments 83E-B using the 1861 3 cents head of Washington.

Paul Wise exhibited a number of essays and proofs of various foreign countries which excited considerable interest and which we hope to catalog before long. Many of these were especially interesting to Winthrop S. Boggs. Howard Lederer had with him some interesting proofs of bank note vignettes which served as the subjects for later stamp vignettes, as also did Julian Blanchard.

The John N. Luff two volume collection of India 1854-5 essays and proofs, which is the property of Mrs. Hugh M. Clark, was through Mr. Clark's courtesy displayed by Henry R. Harmer. This was the announced feature of the meeting, and well it might be. This collection must be the most complete in existence as Mr. Luff had spared no time nor expense in making it. His notes on the album pages are very clear and historical and we hope some student of these fine lithographed stamps issued by the East India Company may be interested in writing the record for publication.

Mr. Luff noted the dates, authors and places of printing of many die essays and of the many complete proof sheets, some of which were reprinted for the India Philatelic Society from the original stones at later dates and so inscribed. Many singles are plated by position, both for the narrowly spaced stones and the widely spaced stones with lines separating the designs. The 4 anna red and blue bi-color proofs were exceptionally interesting. The enthusiastic audience gave Henry R. Harmer a rising vote of thanks for his learned presentation of this little known subject, and a vote of appreciation to Mr. & Mrs. Hugh M. Clark for the opportunity to see this grand collection.

The introduction of foreign essays and proofs with those of this country proved very interesting and caused many "head to head" conferences between those present. The meeting did not break up until much later than usual. We hope similar groups and chapters may be formed in other cities. No doubt members with important collections will be happy to visit other chapters to display, or to forward volumes for their friends to show, by invitation in advance. The New York joint meetings will continue regularly on the second Wednesday nights (except in January when the meeting is on the fourth Wednesday) and visitors, especially from out of town, are always welcome.

The Essay-Proof Society Constitution

As Adopted at New York, October 27, 1943.

Article I.

Name.

The name of this Organization shall be the ESSAY-PROOF SOCIETY (E. P. S.).

Article II.

Objects.

The object of this Society shall be the promotion of collecting and study of the essays and proofs of stamps and paper money of all nations; the encouragement of research; the dissemination of literary and historical information thereon; the authorization, sponsorship of, and encouragement of exhibitions and displays thereof; the granting of honorary awards for distinguished attainments therein; the acquisition and maintenance of a library and reference material pertaining to our objects; the receiving and holding by gift, device, or purchase of same for the benefit of our members, but in no instance for pecuniary profit; the encouragement and assistance to its members in acquiring and disposing of essays and proofs; and the promotion of good fellowship among its members.

Article III.

Members.

SECTION 1. Any adult person of good character, interested in the objects of this Society may be elected a member by the Board of Directors subject to the provisions of the By-Laws.

SECTION 2. The Classes of members shall be Honorary, Life, Contributing, Active, and Junior. Honorary and Junior members shall not be eligible to vote nor for election as Directors.

Article IV.

Directors.

SECTION 1. The affairs of this Society shall be managed and controlled by a Board of Directors in accordance with this Constitution and the By-Laws and subject to adopted motions or resolutions by the members at the meetings of the Society.

SECTION 2. The Board of Directors shall consist of twelve (12) members composed of three (3) annual classes of four (4) to be elected by the members. At the first election four Directors shall be elected for three years, four for two years, four for one year, and each year thereafter four directors shall be elected for a term of three years. Not more than two directors in any annual class of four shall be engaged in philatelic or numismatic business.

SECTION 3. The Board of Directors shall have the power temporarily to fill until the next annual election, all vacancies that may occur in its body, by a majority vote of the Directors present at any meeting of the Board.

SECTION 4. The Board of Directors shall meet immediately after the annual election of the Society and shall elect the Society officers by a majority vote of Directors from among those constituting the Board, a President, First Vice President, Second Vice President, Secre-

tary, International Secretary, Treasurer, none of whom shall be engaged in philatelic or numismatic business, who shall hold office for one year or until their successors are elected.

SECTION 5. The Board of Directors shall have the power to elect or appoint others than Directors, or as Assistant to any of the elected officers but without such officer's powers, with definite designation of duties and with compensation, if any, to be determined at time of such appointment.

SECTION 6. The Board of Directors shall have the power and authority to hold and receive by purchase, grant, gift, or devise, such property as provided in Article II, and by two-thirds vote of the whole Board may accept deeds of trust and may appoint individual Trustees not to exceed three, for care, custody and management of any or all of the property of this Society subject to the directions of the Board. Such Trustees shall be appointed for such periods as the Directors may decide, but not to exceed a period of three years each.

SECTION 7. The Board of Directors may be convened in session by the President, or by any three (3) members of the Board, for the general transaction of business or special matters as may be specified in the call of the meeting. It may take votes on clearly stated matters by mail to the President and upon his certification shall be recorded by the Secretary who shall notify each Director of the vote, or submit any amendment for further vote of each Director. The Directors shall promptly reply and vote on each such communication within three days of its receipt.

SECTION 8. The Board of Directors may by two-thirds vote replace any officer, or appointee for inaction or other cause.

SECTION 9. Seven Directors shall constitute a quorum for any Board meeting or mail vote.

Article V.

Duties of Officers.

SECTION 1. The *President* shall preside at all meetings of the Society and of the Board of Directors. He shall with advice and approval of the Board, designate all appointees, all Standing Committees and such Special Committees as may from time to time be required. and he shall be ex-officio a member of all committees. Upon instruction of the Board of Directors he shall execute in behalf of the Society all contracts and other legal papers. He shall exercise general supervision and performance of all officers, committees and business of the Society. He shall with the Treasurer sign all warrants for payment of bills authorized by the Board of Directors.

SECTION 2. The *First Vice President* and *Second Vice President* in the order named shall in the absence of the President execute all the duties of the President and act in his place.

SECTION 3. The *Secretary* shall be subject to direction by the President and keep a minute record of all meetings of the Society and of the Board of Directors, in books belonging to the Society and provided for that purpose. He shall be the custodian of all records and correspondence. He shall be the English language corresponding officer of the Society, give all notices of all meetings of the Society and Board of Directors, shall keep all membership and other records of the Society and in general perform all usual duties incident to his office. He shall receive and pay monthly to the Treasurer all funds collected by him from any source. He shall submit monthly to the Board of Directors all applications for membership and shall keep all membership records and publish same and all other proposals, in the Journal of the Society. The membership records shall be complete as to the application, admission, death, resignation, suspension, or reinstatement.

SECTION 4. The *International Secretary* shall conduct all correspondence for the Society and Board of Directors with individuals or societies in non-English-speaking countries, and shall assist all directors or members with such correspondence when requested. In the absence or temporary incapacity of the Secretary he shall perform all the duties of the Secretary. He shall report to the Board of Directors any publication in foreign journals that affects the interests of this Society or its individual members.

SECTION 5. The *Treasurer* shall receive and have charge of all monies, property, and securities of the Society and deposit all funds to the account of the Society in a bank approved by the Board of Directors. He shall collect all dues and accounts of the Society Journal and make monthly detailed reports of all receipts and disbursements to the President for the Board. He shall, with the President sign all warrants for expenditures which shall be approved by the Board of Directors. He shall make an annual report and complete financial statement for the fiscal year to the Annual Meeting of the Society, which shall be published in the Society Journal promptly after it has been officially audited.

Article VI.

Suspension and Expulsion of Members.

SECTION 1. Any member of the Society may be suspended for cause by a majority vote of the Board of Directors, for such periods as the Board shall decide.

SECTION 2. Any member of the Society may be expelled for cause by a two-thirds vote of the Board of Directors. Such action shall be taken only after a thirty days notice in writing shall have been mailed registered to the member together with a copy of the charges which may be preferred by the Board of Directors or any member and a date set for a hearing by the Board of Directors at which the member may present his defence. Such hearings may be held either at a meeting of the Board or by mail as provided in Article IV, Section 7.

Article VII.

Fiscal Year and Meetings.

SECTION 1. The fiscal year of this Society shall begin annually on July first.

SECTION 2. The annual meeting of this Society and election of Directors shall be held at such time and place as the Board of Directors shall determine, between June first and October first. Recommendations to the Board may be made by resolution of the previous annual meeting of the Society.

SECTION 3. Special meetings of the Society may be called by the Board of Directors by notice mailed to each voting member. The call for the meeting shall specify the purpose of the meeting and no other business may be transacted at such a meeting.

Article VIII.

Amendments.

This Constitution may be amended by a two-thirds vote of the members voting by mail in the manner provided in Article IV, Section 7, providing that both existing and proposed Article and Section be fully published in the Society Journal and sent to each member at least thirty days prior to the specified date closing the ballot.

APPROVED Oct. 27, 1943.

COMMITTEE ON CONSTITUTION & BY-LAWS.

(Signed) CHESTER A. SMELTZER
T. F. MORRIS
FRANK W. ROSELL.

By-Laws

Article I.

Membership.

SECTION 1. *Honorary Members* shall be such persons as the entire Board of Directors may deem deserving of such honor. Honorary Members will not pay dues but shall have all the privileges of Society Membership excepting voting and election to office.

SECTION 2. *Life Members* shall be those active members who have paid one hundred dollars for such membership and shall thereafter be exempt from all dues and assessments. The fund received from Life Membership fees shall be a permanent investment of the Society as may be determined by the Board of Directors, and only the interest therefrom shall be paid into the general fund of the Society. Life Members shall have full privilege of voting and holding office.

SECTION 3. *Contributing Members* for any fiscal year shall be such active members as in any fiscal year shall pay dues of \$10.00 or more. A separate list of such members with amounts of their contributions shall be published in the Treasurer's annual report. The amount of all Contributing Members' fees paid in excess of one (1) dollar shall be kept in a separate fund and at least two (2) dollars applied to the subscription, and the balance toward extra expense of publication, of the Society Journal. Contributing Members shall have the same privileges as Active Members.

SECTION 4. *Active Members* shall be those persons of good character over twenty-one years of age who shall be elected by the Board of Directors. The annual dues of Active Members shall be three (3) dollars, two (2) dollars of which shall be applied as subscription to the Society Journal and paid into such fund. Active Members shall have all privileges of voting and of holding office as provided in the Constitution and these By-Laws.

SECTION 5. *Junior Members* shall be those persons under twenty-one (21) years of age and over fourteen (14) years of age who shall be guaranteed by an adult member of this Society. Upon becoming twenty-one (21) years of age they shall automatically become Active Members. Junior Members shall pay the same dues as Active Members but shall not have the privilege of voting nor of holding office.

SECTION 6. Any Society which engages in activities related to those of the Essay-Proof Society may be admitted as a *Corresponding Member*, with the same privileges as an active member. A Corresponding Member society shall be entitled to only one vote.

SECTION 7. All those members whose annual dues were paid prior to the Organization Meeting of this Society on October 27th, 1943, shall be known as *Charter Members*.

SECTION 8. *Applications for Membership* in this Society shall be in writing and in such form and under such conditions as the Board of Directors may prescribe and shall be accompanied by the dues due to the next first day of July in sum of twenty-five cents for each month or portion thereof. If an application is not accepted, the accompanying dues shall be forthwith returned to the applicant.

SECTION 9. *Admission to Membership*. Upon receipt of an application for membership, notice thereof shall be published in the Society Journal in such form and for such period as the Board of Directors shall prescribe. Thirty days after such publication and after such investigation as shall satisfy the Board of Directors as to the advisability of admitting the applicant to membership, they may elect or reject such applicant, and if elected his name and address shall be published in the list of new members in next issue of the Society Journal.

SECTION 10. *Non-payment of Dues*. Any member in arrears for dues, or other indebtedness to the Society for a period of three months shall be certified to the Board of Directors by the Treasurer. If such arrears are not paid within such time as the Board of Directors may determine, the Board shall order such member dropped from membership and all his

rights and privileges in the Society shall thereupon terminate and a list of such dropped members shall be published in the Secretary's report.

SECTION 11. All *Resignations* when accepted and all indebtedness paid, shall be promptly published in the Society Journal.

SECTION 12. *Reinstatement*. A former member whose resignation was accepted may make application for reinstatement on the same form and manner as for active Membership and the application shall take the same course of procedure. The applicant, if elected, shall not be assigned his former membership number, but shall receive membership number as a new applicant.

Article II.

Committees and Appointees.

SECTION 1. The annual *Standing Committees* as provided in Article V, Section 1 of the Constitution, whose duties shall be prescribed by the Board of Directors, shall be—

Finance.	Recruiting.	Exhibition.
Constitution and By-Laws.	Awards.	Chapters and Units.
Resolutions.	Journal.	Auditing.
Publicity.	Catalog.	

The Chairman of a Standing Committee shall preferably be a Director of this Society, except the Auditing and Resolutions Committees.

SECTION 2. *Appointees* as provided in the Constitution, Article IV, Section 5, shall include an *Attorney*, an *Editor* and a *Business Manager* of the Society Journal, and a *Librarian*. The duties of all appointees shall be prescribed in writing by the President with approval of the Board of Directors.

Article III.

Meetings.

SECTION 1. The *Annual Meeting, Convention*, or any other special meeting of this Society shall be determined by the Board of Directors and announced to the members in the Society Journal at least three months prior to the date of such meeting. Such announcement shall also include the names of the *Committee on Arrangements*, who shall make all arrangements for the housing, registration, exhibition, publicity and other features of the meeting.

SECTION 2. A *Quorum* for the transaction of business of any meeting of this Society shall consist of a majority of those members who have registered as in attendance, as may be reported by the *Committee on Credentials*.

SECTION 3. All *Reports and Resolutions* presented at any meeting shall be in writing and be referred to the *Committee on Resolutions* for report.

SECTION 4. The *Order of Business* of each Annual Meeting shall be as follows, and be conducted according to Roberts' Rules of Order.

1. Call to Order.
2. Report of Committee on Credentials.
3. Approval of minutes of last preceding Annual Meeting.
4. Appointment of Nominating Committee for Directors.
5. Appointment of Standing Committees, Attorney, Editor, and Librarian.
6. Appointment of Special Committees.
7. Report of the President for Board of Directors.
8. Reports of Officers.
9. Reports of Standing Committees.
10. Reports of Editor and Manager of the Society Journal.
11. Report of Librarian.

12. Reports of Special Committees.
13. Report of Nominating Committee.
14. Appointment of Tellers of Election.
15. Election of Directors.
16. Report of Tellers of Election.
17. Recess for meeting of Board of Directors.
18. Installation of new officers.
19. Communications.
20. Unfinished Business.
21. New Business.
22. Report of Committee on Resolutions.
23. Adjournment.

Article IV.

The Society Journal.

The Essay Proof Journal shall be the official journal of this Society and shall be published by the Editor under the supervision of the *Journal Committee* and the *Board of Directors*. The subscription price shall be determined by the Board of Directors. All receipts and expenses accruing to the Society from publication of the Journal, whether from advertising or otherwise, shall be payable to or by the Treasurer.

Article V.

Chapters and Units.

SECTION 1. *Chapters*. Three or more members of this Society may form a local Chapter of this Society and file application with the Secretary for approval of the Board of Directors. Such applications shall state the name of the Chapter, its Chairman and the list of the members, the proposed place and date of meetings. If approved by the Board of Directors the Chairman shall file with the Secretary before June first annually a report for the year with complete list of members at that time. The Chapters may agree upon annual dues from their members to cover expenses. Reports of Chapter Meetings and exhibits may be sent to the Editor for publication in the Society Journal.

SECTION 2. *Units* may be formed by three or more members of this Society of those specializing in any phase of philatelic or numismatic essays and proofs of any nation or group of nations. Application may be filed with the Secretary for approval of the Board of Directors. Such applications should state the name of the Unit, the special phase or nations included, the name of the Chairman, list of members and place and dates of meetings if any are planned. If approved by the Board of Directors, the Chairman shall file with the Secretary prior to June first annually a report for the year with complete list of members at the time. The members of each Unit may agree upon annual dues from its members to cover expenses. Each Unit may delegate a member to the *Catalog Committee* for listings of its specialties. Reports of the Units may be sent to the Editor for publication in the Society Journal.

Article VI.

Amendments.

These By-Laws may be amended by a majority vote of the members voting by mail in the manner provided in the Constitution Article IV, Section 7, providing that both existing and proposed Articles and Section be fully published in the Society Journal and sent to each member at least thirty days prior to the specified date closing the ballot.

APPROVED Oct. 27, 1943.

COMMITTEE ON CONSTITUTION & BY-LAWS

(Signed) CHESTER A. SMELTZER
T. F. MORRIS
FRANK W. ROSELL

Prospectus of the Essay-Proof Society

This Society publishes for its members an illustrated Essay-Proof Journal quarterly, of as many pages as the finances and advertising will permit. The dues are low enough to encourage all to join, even those who only have a few proofs in their collection. The amount for active members is 25c per month or \$3.00 per year with no initiation fee. Contributing members are those who pay \$10.00 or more, which includes \$2.00 subscription to the Society Journal, in any fiscal year.

There also should be local chapters and units for each country, or group of countries, and to include such sections as Adhesives, Postal Stationery, Revenues and Bank Notes, etc., etc. Possibly annual conventions and exhibitions will be held, and of course a list of members and their specialties is published.

All applicants must forward with their application for admission the minimum amount of dues and subscription for balance of fiscal year, (July to July) as follows:

<i>Application Sent in during</i>	<i>Dues</i>	<i>Subscription</i>	<i>Total to Remit</i>
April, May, June -----	\$1.00	\$2.00	\$3.00
July, August, September -----	.75	1.50	2.25
October, November, December -----	.50	1.00	1.50
January, February, March -----	.25	.50	.75

This schedule is arranged so that a member is paying nothing until he or she is actually admitted. The "Total to Remit" amount should accompany each application.

All members admitted prior to July 1, 1944 will receive Vol. I, No. 1 and No. 2 of the Essay-Proof Journal.

Compliments of

RICHARD L. DUNCAN

(CHARTER MEMBER NO. 46, E. P. S.)

Shadowy Hills Drive

Oxford, Ohio

Do Essays or Proofs Exist

of
Orange Free State?
Bechuanaland?
Stellaland ?
Mafeking Siege stamps?
Zululand?

If so--I'm wanting them.

Also Stampless Covers from Natal and
Orange Free State—and Poland.

STEPHEN G. RICH

Verona

New Jersey

PLEASE READ THIS BLANK CAREFULLY BEFORE FILLING IT OUT

To The Essay-Proof Society:

194

S. G. RICH, Secretary,
Box B, Verona, New Jersey.

I hereby apply for admission to Active _____, or Contributing _____ membership in the ESSAY-PROOF SOCIETY. Annual dues is remitted herewith, including 50 cents subscription for each number of the ESSAY-PROOF JOURNAL for the current fiscal year.* This amount to be refunded to me if my application is not accepted.

Name _____
(Applicant must sign in own handwriting—Write Legibly.)

Street _____
(Shortest address possible with accurate delivery)

Town _____ Zone No. _____

State _____ Occupation _____

Age _____ Specialty, if any _____

If in business state name of firm _____

Dealer? _____ Collector? _____ Collector-Dealer? _____

REFERENCES

NOTE:—The By-Laws of the Society, require each applicant to furnish references, (not a firm of which the proposer is a member) as to his character and financial responsibility, in addition to one member of the Society, who acts as proposer. A minor's guarantor, instead of the applicant, must give references. Full address and business should be given in each case.

1. Name of bank reference _____

2. Address _____

3. Person to contact _____

4. Names of two character references:

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Address _____

Connection in which you know him _____

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Address _____

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I herewith endorse the above application and propose:

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Proposed by _____

Membership No. _____

*The fiscal year of the Society expires June 30th, and all annual dues are figured commencing July 1.
(For amount to remit with this application see other side)

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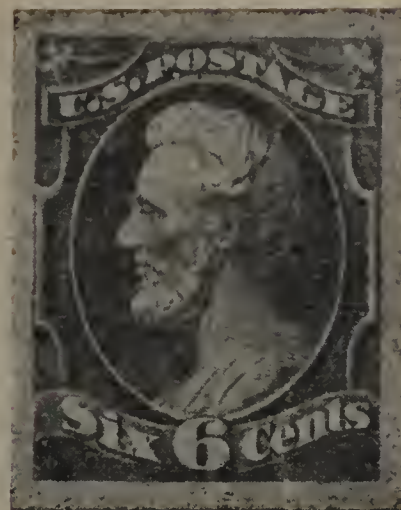
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